

KONMARA PYA ZAT

by

U Pok Ni

Edited with Introduction.

Translation and Commentary

Hla Pe

(In two volumes)

PART I

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(1)

Notes on Thesis submitted for Ph.D. degree

by Hla Pe, M.A. (Rangoon)

The thesis consists of (a) translation into English of the second and enlarged edition of a Burmese play - the Konmara Pyazat - by U Pok Ni, published in Rangoon 1879; (b) an introduction dealing with the history of the Burmese drama, the style and literary merits of the popular plays of the period and the social conditions of British Burma as reflected in the plays; (c) annotation in which explanations of difficulties are given and illustrated by quotations from contemporary plays and other literary as well as technical works; and literary and other allusions traced; (d) Appendices and Bibliography.

The plays, written in the '70s and '80s of last century, were the first form of popular literature which had been composed in Burma. But they were written in a style influenced by the language of poetry and by the traditional idiom of the stage. Though of such recent date, they present many obscurities to a modern reader. One of the objects of this thesis is to remove these obscurities by a closer examination of the meaning of words and their functions in the phrase than has hitherto been attempted. Another is to show that the popular drama has a serious claim on the attention of the present day

reader in the vigour of its language and the interest of plot and character, against the prevalent opinion which refuses to give it any place in Burmese literature.

The work has been done under the supervision of Dr. J.A. Stewart, Reader in Burmese, with whom questions of interpretation have been discussed and whose advice as to difficulties which require explanation has usually been taken. The quotations from plays in the notes have been derived from my own reading. Many of the other quotations were obtained from the dictionary slips in possession of Dr Stewart, as editor of the Burmese-English dictionary now in course of preparation.

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2. TRANSLATION 1 - 194

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List of Abbreviations and Signs

Anc.Ch.	Ancient Chinese
Annam.	Annamese
Arab.	Arabic
Beng.	Bengali
Ch. (Can.)	Chinese (Cantonese)
Ch. (Mand.)	Chinese (Mandarin)
Eng.	English
Gr.	Greek
Guj.	Gujerati
Hind.	Hindi
Kach.	Kachin
Kan.	Kanarese
Mara.	Marathi
Nep.	Nepalese
O.B.	Old Burmese
Ori.	Orizans
P.	Pāli
Pal.	Palaung
Pers.	Persian
Punj.	Punjabi
Sh.	Shan
Siam.	Siamese

+
Sind. Sindhi
Sing. Singalese or Sinhalese
Skt. Sanskrit
Sund. Sundanese
Tib. Tibetan
U.S. The United States of America

- - - - -

Colloq. Colloquial
fig. figuratively
fr. from
lit. literally
N. Note
opp. opposed, opposition
prob. probably
syns. synonyms
changed into
interchangeable with
X

I N T R O D U C T I O N

I. Popular Burmese Drama

(a) The History of the Stage

To account for the decade of popularity enjoyed by the popular stage plays in Burma between the years 1875-1885, it is necessary to know something (a) of the history of the stage, and (b) of the introduction and the development of the Burmese printing press.

The history of the stage is very short. The first account of a dramatic representation in Burma is given by Colonel Michael Symes in his "An Account of an Embassy to the Kingdom of Ava" published in 1800. Symes was at Pegu in the year 1795, at the time of the new year water festival. On the evening of the 10th of April, he was invited by the governor of Pegu to a dramatic representation given at his house. "At a little before 8 o'clock, the hour when the play was to commence, we proceeded to the house of the Maywoon, accompanied by Baba-Sheen who, on all occasions, acted as master of the ceremonies. The theatre was the open court, splendidly illuminated by lamps and torches; the Maywoon and his lady sat in a projecting balcony of his house; we occupied seats below him, raised about two feet from the ground and covered with carpets; a crowd of spectators were seated in a circle round the stage. The performance began immediately on our arrival, and far excelled any Indian drama I had ever seen. The dialogue was spirited, without rant, and the action animated, without being extravagant: the dresses of the

principal performers were showy and becoming. I was told that the best actors were natives of Siam, a nation which, though unable to contend with the Burmans and Peguers in war, have cultivated with more success the refined arts of peace. By way of an interlude between the acts, a clownish buffoon entertained the audience with a recital of different passages, and by grimace, and frequent alterations of tone and countenance, extorted loud peals of laughter from the spectators. The Burmans seem to delight in mimicry, and are very expert in the practice, possessing uncommon versatility of countenance. An eminent practitioner of this art amused us with a specimen of his skill, at our own house, and, to our no small astonishment, exhibited a masterly display of the passions, in pantomimic looks and gestures: the transitions he made from pain to pleasure, from joy to despair, from ^{from laughter to tears;} rage to mildness, his expression of terror, and, above all, his look of idiotism, were performances of first rate merit in their line, and we agreed in opinion, that had his fates decreed him to have been a native of Great Britain, his genius would have rivalled that of any modern comedian of the English stage.

The plot of the drama performed this evening, I understood, was taken from the sacred text of the Ramayan of Balmiec,¹ a

(1) An ever favourite play is the Ramazat, the fight of the monkeys and the men in Ceylon. It was performed by a palace troupe specially sent down to Rangoon by King Mindon on the occasion of the proclamation of Queen Victoria as Empress in India (1876). Shway Yoe "The Burman: His life and notions. 295."

work of high authority amongst the Hindoos. It represented the battles of the holy Ram and the impious Rahwaan, chief of the Rakuss, or demons, to revenge the rape of Seeta, the wife of Ram, who was forcibly carried away by Rahwaan, and bound under the spells of enchantment. Vicissitudes of fortune took place during the performance, that seemed highly interesting to the audience. Ram was at length wounded by a poisoned arrow; the sages skilled in medicine consulted on his cure; they discovered, that on the mountain Indragurry grew a certain tree that produced a gum, which was a sovereign antidote against the deleterious effects of poison; but the distance was so great that none could be found to undertake the journey: at length Honymaan, leader of the army of apes, offered to go in quest of it. When he arrived at the place, being uncertain which was the tree, he took up half the mountain, and transported it with ease; thus was the cure of Ram happily affected, the enchantment was broken, and the piece ended with a dance, and songs of triumph." [176-8].

On the 12th of April at an hour before sunset, Symes again went to the governor's house, and after being ceremonially sprinkled by the governor and his infant daughter, was with his three companions surrounded and thoroughly deluged by a band of ten to twenty women, who rushed into the hall from the inner apartments. "Having put on dry clothes, we returned to the Maywoon's, ~~Maywoon's~~ and were entertained with a dance and puppet-show that lasted till 11 (p.m.)". [180].

Sangermano, who was in Burma about the same time and wrote a very full description of the Burmese Empire, has only one short reference. "The Saduccò, or convocation of the people to congratulate the person on the completion of his undertaking [of a work of merit], is a principal part of the festivities on these occasions. A splendid banquet is given to those assembled; which is succeeded by music, singing and dancing. Boxing matches, in which the Burmese are very expert, are also made, and prizes given to the victors, consisting of handkerchief, pieces of cloth, and money; and sometimes a species of comedy is exhibited with puppets."¹

The two first mentions of dramatic performances in the Burmese Konbaungzet History, may be referred to here. The first relates to the year 1783², and states that on the occasion of a religious offering by the king at the end of lent, there were illuminations and festivals including dramas (zatkyis) for a period of three days. In 1828³, on the occasion of a royal progress by the king to attend the dedication of a monastery, it is recorded that in the temporary palace, there were performances of chamber music, puppets, and Burmese and Siamese opera.

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- (1) The Burmese Empire 1893, p.155.
 - (2) Konbaungzet Yazawin, 565.
 - (3) Ibid., 1038.

The next detailed account of Burmese dramatic performances is contained in Yule's "A Narrative of the Mission sent by the Governor General of India to the Court of ^{Ava} ~~Ava~~ in 1855," published in 1858. The governor of Magwe invited the members of the mission to an entertainment at his house. "He had provided both a puppet play and a regular dramatic performance for our benefit, and on ~~this~~ ^{this} first occasion of the kind, the Envoy [Major Arthur Phayre, the de facto Governor of the New Province of Pegu] thought that we should visit both." Yule first described the musical instruments used by the orchestra. The performance was on the ground, platforms being provided for the more distinguished spectators, while the common sort squatted in all vacant spaces. There was no scenery, except a large branch of a tree which, Yule was told, was intended to represent a garden or forest, but which he thought must have had "some other meaning and origin, now probably forgotten"; and the property chest of the company which did duty as a throne for the royal personages of the play. Then follows a description of the action. It is mentioned that the usual characters ~~the~~ ^{were} and that royal personages, /courtiers, and /the clownish attendants on the prince were the only characters in whom anything to be called acting was to be seen. The dialogue was excessively prolix, and the reference to sustained wailing in the singing shows that "weeping songs" were as popular then as now.

The party also saw a marionette performance. The style of play seemed to them very similar to "that of the large actors", and equally prolix in its dialogue and operatic episodes, but

it is noted that in puppet plays, there was a general tendency to the supernatural, probably from the greater facility of producing the necessary effects on the small stage.

Then follow some general remarks on Burmese plays which contain some interesting information. On their way up the river and in the first days of residence at the capital, dramatic representations were abundantly forced upon the party. In connection with the alleged indecency of Burmese plays, a quotation is given from the Ms. Journal of Mr Oldham.¹ Mr Oldham had seen Burmese plays during his travels in Tenasserim in which indecency of action had occurred. In particular, he mentions a performance of actors at Maulmain by a party from Rangoon, in which things, for which indecency would be far too mild a name, were exhibited as part and parcel of the substantive plot of the play. Mr Oldham also examined with a competent interpreter the text of two of the pieces performed by this company, in which he found stage directions of the grossest character with graphic illustrations of the most filthy kind. Major Phayre, on the other hand, declared that he had never seen any indecency or indelicacy to which serious objection could be taken.

The main interest of this passage lies in the evidence

(1) Thomas Oldham 1816-78, educated at Trinity College, Dublin, Professor of Geology there, and afterwards Superintendent of the Geology Survey of India.

afforded as to the popularity of the Burmese drama. Not only were these dramatic entertainments given at the palace and the houses of the provincial governors, but it is clear that in Lower Burma, at least, there were now touring dramatic companies.

The popularity of the drama, whether performed by human actors or puppets continued unabated. Performances continued to be given on the ground level without stage or scenery,¹ and were still, for the most part, free shows forming part of the celebrations of some act of merit. It is not till the late seventies that we hear of a theatre in Rangoon and for some years after it was opened, the competition of numerous free shows was felt by it.²

We have now reached the beginning of the third quarter of the 19th century, that is, the year of the publication of the first popular pyazat (play). We have seen that since the year 1795, when they were seen by Symes, plays performed by human actors and puppet shows were established in favour. The question now remains "Who provided the books of plays staged in this period of nearly a century?" The only "books" which have

(1) Fytche, Burma Past and Present. Vol. II, 21.

(2) A large shed has indeed been erected in Rangoon, nightly performances take place, regular troupes are engaged for a definite period, and money is charged for admission, but the idea is an English one, and opposed as it is to ancient custom and the old free attractions elsewhere meets with barely enough support to keep it going. Shway Yoe, The Burman: His life and notions, 286-7.

survived are the plays of U Kyin U - Dewagonban, Papahein and Mahawthada: and the plays of ~~the~~ U Pon Nya - Kawthala, Paduma, Wethantaya ^{and yethe.} and Wizaya/. The date of writing of these plays is uncertain: U Kyin U's plays are said to have been written during the reign of Bagyiadaw 1819-37 A.D.¹ U Pon Nya's period of literary activity overlapped that of U Kyin U and continued somewhat later. Both of them wrote for the palace, but an examination of the plays shows that the nature of the performance must have been similar to that of later times. Thus, the plays though obviously intended to be acted as operas - for we find the characters addressing the orchestra from time to time - are yet not provided with songs. The comic scenes are only sketched and not fully developed, and in other cases, as where some action is indicated, the words which probably accompanied it are not given. It is clear, therefore, that the songs used were as at present not closely relevant to the plot of the play, and that the comic business was left to the professional skill of the actor and the inspiration of the moment. It may be pointed out also that as the songs of a Burmese play are the chief vehicle of pathos, the playwright left a great deal to be done for him by the song-writers and by the actors.

U Kyin U did, indeed, provide a number of songs² suitable for sorrowing or deserted lovers which could have been used in almost

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- (1) Anthology of Burmese Literature, II, 41. (App.)
 (2) See Padesa songs. Rgn. 1930.

any play. U Pon Nya, as far as we know, made no such provision for his plays.

Something will be said in another part of this introduction¹ as to the literary style of these two writers. And, it was in this respect that U Pon Nya, in particular, exercised a great influence on the writers of the popular pyazats. But in respect of plot and character drawing, it cannot be said that either of the two authors was outstanding. One thing is certain: their plays did not hold the stage to the exclusion of later works. Major Phayre, while his embassy was at Amarapura, procured copies of several of the plays he saw acted. He does not appear to have heard of U Pon Nya or U Kyin U. The drama, of which he gives an abbreviated translation, is "Oo-dein-na", King of Kau-tham-bi. On this, he notes that "while the more solemn and dignified part of the dialogue was written down at considerable length, a great deal, indeed the entire humorous portion, was left to the wit of the actors". The whole play, he says, was in Burmese verse of four syllables. The author of the "Oo-dein-na" is not mentioned.²

To turn now to British Burma. In 1856, that is, four years after the annexation of Pegu, a translation was made by Lieut. Sladen and Col. Sparks of a then popular play "The Silver Hill".³ The name of the author is not given. The translation is in blank verse, except for the speeches of the two vulgar characters,

(1) See "The Rhyme Scheme of the Pyazats".

(2) A Narrative of the Mission sent by the Governor-General of India to the Court of Ava, 368-374.

(3) Fytche, Burma Past and Present, vol. II, 21 ff.

and one may assume that the original Burmese was in verse. The translation runs to some 500 lines, that is, about half the length of a Greek play. It may have been abbreviated and does not include any songs. The plot deals with the marriage of a prince to a fairy princess - she was really, in the original story as given in the *Dvdyavadana*, a kinnari - a half bird, half human being - her flight from the palace during his absence on an expedition, and his journey to her father's country on the Silver Hill, where he was put through various tests and finally had his wife restored to him. One can understand the popularity of this play. The feather dresses of the kinnaries would charm the eye: there is a comic hunter and his wife in the early part of the play. A hermit in the middle scene might be played as a comic character. And the scenes on the Silver Hill, where the prince draws water for the palace maidens, gave great opportunities for comic business. ^{This} ~~The~~ pleasing play, no doubt modified in the course of years, held the boards till the end of the 19th century.

(b) The Introduction and the Development of the Burmese Printing Press.

During the first ~~of~~ three quarters of the 19th century, therefore, it would appear that a very large number of popular plays had been written. They were not, however, published, but remained in manuscript in the hands of the companies who acted them.

We have now to consider the effect of the introduction of printing in Burma. There had been Mission presses in Burma since

the year 1817 (or perhaps earlier), when a translation of the Gospel of St. Matthew was published in Rangoon. In the next thirty years, religious and educational works continued to be published. In the year 1847, the A.B.M. press published the laws of Menoo. It was not till the seventies that the Burmese presses became ^{at} all active. In 1871, there were three Burmese newspapers.¹ In 1872 appeared U Pon Nya's Wizaya play, followed by U Kyin U's Dewagonban in May 1873, and by U Pon Nya's Yethe under its Pāli title of Udarakumā, in August. Henceforward, there were two streams of Burmese publication. In 1874, a Burmese version of the Wethantaya jātakas, the most popular of all jātakas, was published, and this was followed a few months later by other jātakas and Buddhist religious works. These were in demand not only for general reading but as text books in the school. But, the other stream of publication for popular consumption consisted of a large number of pyazats, evidently inspired by the favour with which U Pon Nya's Wizaya had been received. Much was, of course, owed to the enterprise of the proprietors of the New Burmese presses, who were anxious to find profitable employment for their plant.

The popular pyazat usually ran to 100 or 150 pages. It included many songs at suitable points in the course of the action, and the comic scenes were written down at length. There are stage directions, sometimes written as for performance by

(1) General Report on the Administration of the Several Presidencies and Provinces of British India. 1871. p.139.

human actors, and sometimes as for performance by the puppets. But it would probably be a mistake to think that the plays were written for the use of dramatic companies; the authors addressed themselves to the reader, but aimed at creating the atmosphere of the stage so as to give the reader the feeling that he was witnessing a stage play.

The playwrights, who wrote in the period between 1875-1885, amounted to 25 or more, and some 60 plays have survived. They were not regarded as great literature in their own time or later. They were, however, well printed and decently bound with cloth back and rather attractive green, yellow or pink paper covers and were sold at from Re 1 to Rs 2. Their popularity is proved by the fact that hardly a copy survives in Burma at the present day. They were thumbed to pieces.

II. The Playwrights and the Plays

The first pyazat to be printed seems to have been "Mahazanaka", by Ukho (500 copies, 84 pages, Re 1.4), which appeared in August 1875. This presents the story of the Jataka in an orderly fashion, missing, however, some opportunities for comedy as by the omission of the scene in which the princess humiliates the commander-in-chief, the treasurer and other functionaries. It is not a work of any distinction, and is never mentioned by subsequent playwrights. It may have been a dramatization of the

Jātaka prepared for some theatrical company and published as an afterthought.

In September appeared the first edition of the "Kommara", by U Pok Ni (45 pages, compared with 160 in the 1879 edition), and in November the orang-outang Brother and Sister, by U Ku (1st edition 500, 2nd edition 500, 3rd edition number of copies not known; 125 pages Rs 2). This last play was published by subscription, a method of publication sometimes resorted to for later pya-zats; U Pok Ni's name heads the list of subscribers. With the appearance of these plays, the pyazat was well launched on its voyage.

U Ku was a native of Mandalay, settled in Sadaingmut, in Hanthawaddy district, whence his territorial designation of Sadaingmut Saya Ku. The catalogues of the British Museum and the India Office Library credit him with 7 plays, namely: Luwun Maung Hnama 1875, Ukkalapa Yazawin 1877, Wethantaya 1878, Buridhat I. 1879, Buddhawin 1879, Pondaw Yama 1880 and Minnanda - Me Mwelun 1883. In Pondaw Yama, however, there is an enumeration of 10 previous plays written by him. It included the first 5 plays just mentioned and the following five¹ - Me Padacari, Palèpyan Zawgi, Karen Maung Hnama, Ngwe Byaing Hpyit Me Dwe, and Buridhat II. U Ku edited as well as expanded Kakawunniya², originally written by Saya Kun. In addition, he wrote songs for a performance of

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- (1) Pondaw Py. Z. 51
 (2) Kaka. Py. Z. 81.

Yethe in the year 1881.¹ Altogether, therefore, he was author or part author of 14 plays. He attained an immense reputation. There is hardly any play in which his eminence is not recognized, and the merits of his plays extolled.

A few words must be said of his first and most famous play. The orang-outang Brother and Sister in Luwun-Maung Hnama were forest children of mixed human and sub-human descent. They were enticed away from their forest home by a hunter, and the girl became the wife of the king of the country. Accidentally discovering the story of her ancestry, he caused her to be executed. The play, then, follows the fortunes of the next generation, and the spirit of the executed queen appears to guide the action of her son who has also become a king, and prevent the wrongful execution by him of her brother. The general atmosphere of the play is weird and tragic. The only relief given is the quarrel scenes between the hunter and his wife and the ridiculous affectations of the executioner. The play was full of strong melodramatic situations of which U Ku made the most. It was evidently much to the taste of the reading public, and many imitations of it were written by other dramatists.

Saya Ku was an enormously facile and prolific writer. He had a command of Burmese and wrote in a simple straightforward style, not hampered by excessive use of rhyme. He excelled in creating strong situations such as those which have been referred to in the short account of the orang-outang Brother and Sister above, the machinations of one queen against another, the cruelty

(1) Life of Sale U Pon Nya and Gingamala or Yethe Pya zat, by U Po Kya 1929, p.81.

of a wicked mother-in-law, the sorrow of partings not only between lovers but between members of the family, united by strong affection, the suffering of innocent victims of cruel oppression, pathetic scenes in which the love of parent to child is simply and naturally displayed. In all such scenes, without straining after effect, he is always able to play on the emotions of the reader. His weeping songs are not mere conventional laments, but often advance the action. On the whole, it may be said that U Ku's pre-eminence among the playwrights is due to the dramatic quality of his plays, which is evidenced not only in the plot but in the spoken passages and also in the songs.

In the interval between the publication of *Luwun Maung Konmara*, Hnama and the second edition of ~~Konmara~~ about 11 plays appeared. These include the *Ukkalapa Yazawin* and *Wethantaya*, published 1877 and 1878 respectively by U Ku. The *Ukkalapa* calls itself a "History". It introduces the two young men *Taphussa* and *Bhalika* who figure in the legend of the *Shwedagon Pagoda*, but they are made Burmans or Talaings instead of Indians as in the legend, and are sent by the king of *Ukkalapa* to India to fetch Buddha's hair. The king had also sent his son to the University of *Taxila*. During the absence of the young men in India, *Bhalika's* wife was ill-treated by her mother-in-law, and had poisoned herself before his return. The prince brought back his bride, the daughter of one of his instructors in *Taxila*. This aroused the jealousy of a half-insane princess, who had

been betrothed to him without his knowledge. She accomplishes the girl's death by ~~witchcraft~~ ^{witchcraft}. The play ends with a meeting on the platform of the Shwedagon Pagoda between the two husbands and spirits of the dead wives. Again, U Ku had introduced a number of very moving scenes, and the play is, in some respects, an advance on the Luwun Maung Hna Ma. The situations are less strained. The appearance of the mad princess is effective, and there are good scenes between the cruel mother-in-law and her servant, who is endeavouring to protect the girl against her.

In his dramatisation of the Wethantaya, U Ku was faithful to the Jākata story which provided him in the scenes dealing with the expulsion of Wethantaya and his family, the mother's tender care of her children in the forest, and the compliance with the request of the wicked brahman, with all the pathos required. The brahmans and the citizens of Cetutaya, to whom offerings are made, are worthless characters, and they, and the spirits, who intervene from time to time, are all used for the purpose of comic relief. There is, in fact, a greater preponderance of the comic element in this than in most other plays by U Ku.

Three other plays by new authors were published later in 1877: The "Thaton Yazawin" by Saya Yaw", "Ngakyinphyu" by U Po Kyaw and "Shwemyet H^man" by U Kyaw Ya.

Thaton was Saya Yaw's only play. He was a native of Moulmein, ^{and} wrote ~~xx~~ at the request of the proprietor of Tenasserim press (Moulmein). Of two orphans—brother and sister, the boy

goes to Hsiphaw, where he marries the daughter of the Sawbwa. The girl marries the king of Thaton. On the night of her marriage, she is visited by a spirit who had been her brother in ^a ~~the~~ previous existence. He gives her a pair of magic ear-rings - the stone in which takes different appearances at different hours of the day; but if the ear-rings are worn at night, the wearer is turned into an ogress. She forgets to take the ear-rings off and when the king comes to her chamber, he finds that his wife has become an ogress. She is executed by his order, and her body is floated down the river. Her brother, on his way back from Hsiphaw, finds it, and, by the assistance of an ogress, has it brought to life. The girl dies again from the shock of seeing a picture of her husband. This time she is not revived, but returns in the form of a spirit and intervenes to stop a war, which is being waged by her brother against her husband. U Yaw's style is more than usually diffuse; his play extends to 200 pages. The parting scene between the brother and the sister as well as the earlier scenes, in which they bewail their fate, were admired by subsequent playwrights. U Pok Ni has a reference to them.

The ^{"Ngakvinphyu"} ~~"Ngakvinphyu"~~ and "Shwemyethman" (1877) carry the weird and supernatural to still greater lengths. In the former, the heroine is turned into a fish, and, in the latter, the king into a turkey.

So in the "Shanmintha Maung Hnama" by another new writer Po Htwe (1879), the hero is turned into a tiger. Pok Ni was

one of the subscribers to this play.¹

The plays, to which we have referred, were probably read by U Pok Ni, and may have influenced him in the revision of his Konmara. The elaboration of the forest scenes in the second part of the play, in particular, may probably be attributed to imitation of the agonies caused by supernatural intervention, which had been gaining in popularity. It says something, however, for Pok Ni's common sense that he did not discard any of his earlier scenes, but on the contrary, made some additions which were undoubted improvements. Such additions include the introduction of the humble wooer Nga Htin Gyi (p.13-18) and Kun Ti's ride (p.39-42) and Kun Mè's anticipations of married life (p.29-31).

It may fairly be claimed that the appearance of the 2nd edition of Konmara at this time had a salutary effect in restoring the drama to a greater degree of sanity than it had recently manifested. Wild invention was not entirely discontinued in subsequent plays, but it was less prominent. The comic element was more emphasised; there is a tendency to bring in, as minor characters, ordinary people such as one might meet in any Burmese village. Two plays published in 1880 show very clear traces of the influence of the Konmara. The first to appear was "Saw Pe Saw Me", by Su Tha, which according to the contemporary account

(1) In 1875 appeared "Maheinda" by an anonymous writer, which is little more than an outline of the plot. There were 5 other plays by U Ku, published before 1879, which we have not seen.

Shway
 given in ~~Sixty~~ Yoe's "The Burman: His Life and Notions", pp.176
 and 199, was a great favourite with the public. Saw Me is a
 rich man's daughter. She has, like Kun Mè, three lovers - her
 father's hired man, Saw Pe a headman's son, and the king of the
 country. In this case, however, after wanderings and adventures
 in the forest, Saw Pe and Saw Me are brought together and the
 royal lover is unsuccessful. The plot of ^{the other play,} ~~the~~ Po Htin E Khin,
~~the other play~~ by Kye U, is also very similar.

The most prolific playwright in the years 1880-1 was Chan
 Mya. Most of his plays, like Saw Pe Saw Me, have a happy ending,
 and even in the tragic parts of the plays, the ordeals, ~~in~~ which
 the characters have to undergo, are not as grisly as those in-
 vented by U Ku and his imitators.

Su Tha's innovation of making the commoner the successful
 rival of the prince was followed in Kakawunniya, by U Kun, in 1881,
 and in Maung Ba Wa, Ma Phwa Me, by Po Khin, in 1882. Though most
 plays continued to be more conventional in this respect, characters
 from low life were given more prominent parts to play. In Ngwe
 Sein, by Tha Zan, in Oktazaung Maung Sanda by U Hpe (1880) and
 in Toungoo Yazawin by U Kyaw (1881), the heroine is a ^{karen} farmer's daughter. In Po Htin E Khin, two Chin brothers rescue
 the hero in the forest. In Kula Maung Hnama by U Bu (1881),
 two of the principal characters were Indians, and another a young
 Mon commoner. In Shwesettaw Thamaing by Kan Gyi (1881), a monk,
 attended by a lay brother and a pupil, pays a few days' visit to
 the palace during which a princess falls in love with the pupil.

his two sons and ministers are all opium addicts, and bear names suggestive of their habit. Another king bears the name "Brandy". A rich man in his country bears the name "Rice beer" and his daughter, who has been adopted by the king, bears a name one element of which is a nick-name given to opium eater.

The plot of the play is as follows. Two princes, being suspected by their father of designs on his throne, are banished. But, instead of betaking themselves to the forest according to custom, they go to America where they study aeronautics. On the completion of these studies, they make their way back to King Brandy's country or some country near it. There they hear that King Brandy is looking for a suitable husband for his adopted daughter. In all, 7 suitors appear. The means of selection is the three-card trick, and the younger prince is successful in catching the lady - both ladies. The prince and his bride then ^{out} set/for his father's country but lose their way in the forest. The prince and his attendants construct a balloon in which the party continue their journey. The balloon, however, is caught in a hurricane and torn in pieces. The members of the party get safely to earth, but the princess is separated from the others. She gives birth to a son, who is carried away by an ostrich to the cell inhabited by the elder prince, now a hermit. And so the play ends. But we are told that the hermit bewails the fate of the child, and that later the parents are to find their way to the Hermitage.

According to Saya Thein, editor of the 1936 edition, the

idea of this play originated among a few clerks in Government Offices in Rangoon who were in the habit of drinking together. The intention, therefore, cannot have been to pillory persons who indulged in liquor, but only to write an amusing play of a novel kind. But, whatever the intention was, the play is in effect a skit on the drama as it had been written. Beinbon Yaza, Kwanbon Konma was published in an edition of 2,000 copies at Re 1 each, on the 25th of April 1883. In July of the same year, the Dhanyawaddy Yazawin, by Saya Kun, was published also at Re 1. It is believed that this was the last play at a price of Re 1 or more to be published; from this time onward, the price and quality both began to decline, and one cannot help speculating whether the appearance of Pok Ni's skit had the effect of killing the drama as we have known it. It is certain that after 1883 no play by any of the established writers appeared, and the cheap plays, which now issued from the presses, were by new authors with no pretence to the literary skill of their predecessors.

So ends the flourishing period of Burmese drama. It was the first form of literature in Burma to be addressed to the people at large, and has the vigour and liveliness which we should expect from such a literature.

III U Pok Ni

The following are the facts which are known or probable about U Pok Ni's life. Some have already been mentioned but are repeated here for convenience of reference. He was born in 1849. His father was U Khwe Hpyu, who had been a judicial officer under the Burmese regime. He received his higher education in the Pāli grammar and the Abhidhammat^ttha - Sangaha or Compendium of Buddhist Philosophy - from Akyitawuⁿ U Than Hmo (1835-1904), who had been guardian to Princes Malun and Myingun. The family lived in the Kyauktada quarter of Rangoon, east of the Sule Pagoda, and outside the stockade which enclosed the original town of Rangoon. Like his father, U Pok Ni followed the profession of law, and practised as a pleader in the courts of British Burma which was constituted from the three Provinces of Pegu, Arakan and Tenasserim, after the annexation of Pegu in 1852. We next hear of him as the author of the first edition of the Konmara Pya zat, published in 1875. This appears to have been the second popular pya zat to be published; it was preceded by Maha Zanaka Pya zat by U Kho, and followed a month later by Luwun Maung Hnama Pya zat by U Ku. In 1879, he produced an enlarged second edition of Konmara Pya zat, and in 1880, another pya zat entitled Captain Maung Ba Sein, no copy of which seems to have survived.¹ He was at this time well known as a

(1) Dweme Py.2.113.

playwright and is referred to in several plays, published in the years 1880-1881 and 1882.¹ In the year 1882, one U Saing, bench clerk in the Hanthawaddy Deputy Commissioner's Office, wrote a play in which ^{the characters} were opium eaters and drinkers, which he took to U Pok Ni for revision. U Pok Ni sent for an orchestra and tried over the play in his house, he himself taking the part of a wealthy drunkard. The play, as revised by U Pok Ni, was published in 1882 under the title Beinbon Konma Kwanbon Yaza Pya ^{and} zat/republished with an introduction by Saya Thein in 1936.²

U Pok Ni was a well-to-do man. He had a resthouse for worship near the Shwedagon Pagoda, at which he received Thingaza Sayadaw - a popular preacher and favourite of King Mindon (1853-1878), and to a less extent of his successor King Thibaw (1878-1885). The following incident, which occurred at this resthouse, is on record.³ The Sayadaw was preaching to an audience assembled there which included U Pok Ni. The Sayadaw asked "Maung Pok Ni, are you afraid of the three worlds?" "Your reverence", replied Pok Ni, "as there is no freedom from the eleven fires in the great cycle of the three worlds, but constant liability to

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- (1) Chan Mya described U Pok Ni "as the author of that great play Konmara Pya zat, whose style is easy and musical". [Pinya Py. Z. 178]. U Po Saing included him in his honoured list of playwrights and referred to him as "an incomparable writer of smooth and lucid verses". [Bamdu. Py. Z. 11] U Hpe respectfully did obeisance to "U Pok Ni, a teacher of my childhood days". [Sanda. Py. Z. 55]. Kye U praised him thus "U Pok Ni, the most gifted and talented playwright in the realm of Hanthawaddy". [Sekkein. Py. Z. 37]. And U Tha Zan eulogized him as "the great pleader U (Pok) Ni, dignified in language and comparable to Mahawthada (the wise man) in wit." [Ngwe Sein. Py. Z. 118].
- (2) Introduction Bein. Py. Z.
- (3) Up. Th. H. II. 129.

destruction, sometimes, I shiver and tremble. Nevertheless, I shouldn't wish to be born into any lower state than my present existence". The Sayadaw said "Your statement, that you sometimes shiver and tremble, is commendable. But, when you go on to say that you don't want to be born in a lower state than your present existence, you are like the country woman trying to talk city fashion, who blundered by misuse of words and ended in a puff". On being asked to explain, the Sayadaw said, "Maung Pok Ni, donor of a resthouse, a country woman who had never been to the capital before, had to go there on special business. She had got it well into her head that city women were in the habit of using the word "pray" when addressing anybody. Just as she was thinking to herself 'I also must talk like a city woman' and preparing for the effort, a city woman approached smoking a cheroot. Then, Maung Pok Ni, the country woman said "Give me a pray of your cheroot, puff'. So her words, like yours, ended in a puff". The Sayadaw went on to speak of the miseries of life and the impermanence of happiness in the three worlds and to say that men who realized this with fear and trembling ought to endeavour to reach Nirvana as quickly as possible.

The extent of Pok Ni's reading can be gauged from references and quotations in our play. First, as to the stories of the life of lord Buddha, which are popularly known as the 550 stories. The play contains a great many allusions and references to them. This is quite natural, for, the moment a Burman begins to pick up the rudiments of the language, he comes into contact with these stories. Every now

and then he learns about them, not only from books, but from parents, teachers, monks and elders. And, in his later days, he uses ^{them} in his conversations and writing; he makes as frequent allusion to the Jātaka stories as ^{European} a medieval writer did to the Latin classics.

Then, there were the pyos, mostly the life stories of Buddha written in four syllable verses. Pyos were indispensable text books in old Burmese education, and most educated Burmans of olden days could recite some of them by heart. Buridhat Zatpaung Pyo and Kogan Pyo by Shin Rahtathara are the most read and quoted pyos. U Pok Ni quoted two passages from the former (P.3.1.4; P.158.1.8), and one from the latter (P.151.1.16). But his favourite pyo appears to be Widhura Pyo by Twinthintaikwun, a pyo which he apparently read and re-read, and from which he brought no less than four passages into his play. (P.19, 1.2; P.66, 1.6; P.79, 1.8; and P.108, 1.19).

Yama (Rama) Yagan by U To is another famous work. It was and is still regarded by ~~xxx~~ Burmans as one of the literary masterpieces. U To's supercilious attitude towards the authors of other Yagans, his scathing attacks against them, drollery, coining of new and fascinating phrases and exuberant literary style - all have a place in the people's hearts. His yagan was learned by heart by many of them. U Pok Ni's play shows frequent traces of its influence, for instance, the ~~scathing~~ attacks made by his minister and spirit against their counterparts in other plays, and such phrases as appeared on (P.1, 1.22;

P.1, 1.23; and P.140, 1.18) and the spoonerism on (P.3, 1.13).

Then there are the Nandwinzattawkyis. Of them I Naung, Kethathiri, Ratanakyemhon and Wizayakari still survive. U Pok Ni alluded to I Naung on (pp.67 and 87) and to Kethathiri on (p.143).

Doubtless, he had also read the plays of U Kyin U and U Pon Nya, the two classical playwrights, especially those of U Pon Nya. The close resemblance between the scenes of the trial of Prince Wizaya and of the prince in Konmara Pya zat tends to suggest that U Pok Ni modelled this particular scene on U Pon Nya's. Moreover, there are some signs of borrowing, e.g. peculiar phrases such as (ပိ: p.91, 1.8) (ပိကော့ကော့ p.107, 1.13) which were used in Paduma Pya zat. Apart from these two court dramatists, there were two or three playwrights who belonged to the age of the popular pya zats, and whose plays preceded the second edition of U Pok Ni's play. He showed his admiration of U Ku and U Yaw by praising the pathetic scenes in Luwun Maung Hna Ma Pya zat, and Thaton Yazawin Pya zat [p.76].

There are two or three more books which Pok Ni seems to have studied. He has a passage (p.127) which resembles in wording a passage in Attathankheik Dhammathat by Kinwun Mingyi U Kaung. Again, he included a Pāli passage on (p.81) which has some traces of resemblance to one found in Thathana Linkara Kyam, a work widely known to most of the learned Burmans. He also has an allusion to the sixty verses recited by Kaludayi Minister to Buddha describing the colourful scenery of the

(1) History of Buddhism in India and Burma, by Maha Thinkyan.

forest in the month of Taboung (March).¹ This description was put into Burmese verse by a monk named Shin ~~On~~ Nyo in the 16th century, in his work called "Sixty ~~Gatha~~ Pyo"; but it also appears in prose form in the Zinattha Pakathani.

Nothing seems to be on record as to the date of U Pok Ni's death.

IV. Literary Style

We have seen that U Pok Ni was well-read in Burmese literature, including at least two plays of U Pon Nya and the extremely dramatic Yama Yagan of U To. While both U Pon Nya and U To influenced his style, a stronger influence was probably the work of the anonymous writers of plays who supplied the stage during the middle half of the 19th century. He was not writing for a small intellectual audience like U Pon Nya, but, like the anonymous playwrights, had to appeal to the people at large, the new reading public for whom the printing presses wished to cater. Pok Ni and his contemporaries sought to interest mainly by the creation of dramatic or melodramatic situations. His language is stagey - that is, it ~~appeals to~~ ~~meets~~ the popular taste by various devices such as profusion of rhyme even at the cost of sacrificing the sense, puns, spoonerisms, and the introduction of Pāli - whether for its suggestion of edification, or for comic effect.

He appears to have written rapidly, without much care in selecting the most appropriate word. He has, however, his

(1) See N.132, 1.23.

moments of inspiration and several of his songs and passages of vivid description would be worthy of a place in an anthology of Burmese literature. Of the songs one would select that sung by Nga Htin Gyi (p.14), expressing his hopeless love for Kun Mè, Kun Mè's song (p.35) lamenting the unwelcome wooing of Kun Ti, and the "nature poem" sung by Tha Khwa describing the beauty of the forest (p.132). Of spoken passages, one would unhesitatingly include ^{the} passage on the sights and sounds of evening in a country village (pp.20-21), Kun Mè's soliloquy anticipating her social triumphs as the wife of a smart young husband (pp.29-30), the prince's vivid description of country scenes and employments (pp.133-135). To these must be added several of the go-between's speeches and several of the scenes in which Kun Ti appears - U Pok Ni was always inspired when dealing with these two characters.

The arrangement of rhymes in spoken passages and songs will be considered separately. The other stylistic devices above referred to, will now be examined in detail.

In all monosyllabic languages, there are necessarily a large number of homonyms, and as Burmese at the present day makes no distinction in pronunciation between words spelt with final t and final p, final m and final n, final (c)ŋ and final (q)ny, the number of homonyms is still further increased. Puns are, therefore, not only easy to make but sometimes difficult to avoid, and they are a feature of all Burmese lighter literature. Thus, they were much affected by U To in his Yama Yagan,

by U Pon Nya in his letters and plays, and U Pok Ni, as other writers of the popular pya zat, followed those illustrious examples. The most laboured piece of punning in our play is the passage at (p.1) in which the various meanings of the homonyms wuṇ are played upon. This tour de force attained much celebrity, for a tribute is paid to it by U Tha Zan in his Mè Ngwe Sein Pya zat.¹ Other witticisms of the same kind will be found at (p.14 and p.71), where the meanings of the word "o" (which can mean married person or an aged person), and the meaning of the name of the go-between Ma Aung (in which "Ma" may equal "Miss" or the negative particle) are played upon. The punning on the word na² [which may mean spirit or cooked or clever, well versed) at (pp.140-141) has a parallel in U Ku's Wethandaya Pya zat (p.181). This punning passage appears first in the second edition of Pok Ni's play which was published after the Wethandaya, but does not appear to be an imitation.

Another favourite device was what is called in Burmese "sagalein" literally "twisted words", a kind of spoonerism with the difference that the Burmese initial consonants keep their places and the remaining parts of the words change places, whereas in the spoonerism, it is the initial consonants that are interchanged. The spoonerisms are introduced sometimes for metrical reasons, e.g.

(1) Ngwe Sein Py. Z. 10.

(i) liy māya (husband ^{and} ~~xx~~ wife) is changed to 'la māyī to rhyme with saba biy [p.16].

(ii) le 'qwin (a field) to 'liy hwe to rhyme with 'win ce [p.16].

(iii) ~~ə~~thein ei (a rich man's house) to ~~ə~~thein 'e to rhyme with ~~ə~~chein gāle [p.16].

Often, however, spoonerisms are nothing more than verbal high jinks. They are, of course, not peculiar to the popular pya zats. They are found in Yama Yagan and in U Pon Nya's writing, ¹ and also in popular songs, as witness the following "spinning song", in which the spoonerisms in the first part of each line are followed by words "in clear".²

Song:

ʃwe la' ye əa
 'phyiŋ go kha lo' phya go 'khiŋ
 ya go chi? lo' yi? ko cha
 biŋ go 'yain lo' 'bain go yiŋ
 əawin 'youŋ lo' 'əouŋ wiŋ ya
 yauŋ go thi? lo' yi? ko thauŋ
 yauŋ ʃwe yi? kē yi? ʃwe yaun
 ma mēlauŋ dē' mauŋ mēla
 pyo' naphazu mauŋ nāphuza

The writer adds the following English imitation—

"The moon is bright,

Plat the mace place the mat,

Reel the whun and run the wheel,

Dread the thraw and draw the ~~xxxx~~ thread,

(1) See N.3, 1.13.

(2) Quoted from an article on "Spinning magic" by J.A. Stewart. J.B.R.S., vol.xx, 18.

Foom for lit and fit for loom.

Seel the whet and set the wheel,

Lad of the hot knair, lad of the hair knot.

Why stads my lay, why stays my lad?

My love and life, my life and love.

Inversion of the order of syllables, in a word or of words in a phrase is frequent. Instances are (1) in words *auy má* for *má auy* (Ma Aung); *bu Ṡāyay* for *Ṡāyay bu* (a corruption of Pāli-Buddha); *Ṡa hay* for *hay Ṡa* (Hanthawaddy); (2) in phrases - *la' t̃ābauy* for *ta' bauy la'* (name of a month); *si hmay* for *hmay si* (inlay with glass); ~~yet~~ *yei' ca* for *ca yei'* (the lily shade, lily chamber). An inversion of this kind is found in Shin Uttamagyaw Tawla, 15th century e.g. *madi ketu'* for *ketu' madi* (Ketumadi city). Instances, in which the natural order of words, is departed from, could be quoted from verse of all periods. In most cases, the inversion seems to be due to metrical convenience, although sometimes they may have been introduced to set a little puzzle for the reader or hearer.

A licence, of which the playwrights frequently availed themselves, was the omission of an unaccented syllable in a long word or phrase. The syllable might be initial, medial or final. In the case of a purely Burmese words, the omission most commonly found is of the unaccented (30) *a*, at the beginning of quadrasyllabic phrases or augmentations. If the words were used in its full form, it would fill up the whole line; the

omission of a syllable permits the addition of some qualifying word or particle, e.g. 'yīṅ'hpīya'shau^{sa'} for 'yīṅ'hpīya'ashauy asa' [p.35]:shay asouy for ashay asouy [62]; gati' for agati' [119]: and to maθa? for ato maθa? [152].

Sometimes, the tone of a word is altered for reasons of metrical convenience. Instances are -'cay for cay [N.91], twiṅ for 'twiṅ [N.83]; 'twe for tve [N.36] and alopa for alopa [N.116].

Pāli words are liberally introduced, often in a truncated form. The reasons for the employment of Pāli words in Burmese are (1) for many of the philosophical concepts of Buddhism no Burmese words exist, and therefore, there is no alternative open to the writer. (2) Writers of all periods down to the present day journalist are fond of displaying their learning by the unnecessary employment of Pāli. (3) Metrical convenience often leads to the introduction of a Pāli word, sometimes coupled with its Burmese equivalent. (4) In the pya zats and similar literature, Pāli is introduced for comic effect. The range of U Pok Ni's Pāli is shown in the index of Pāli which will be found below. [A] Instances of the employment of Pāli preceded and followed by the native Burmese word or by the Burmese corruption of the Pāli words are eiṅ gehā=house; rūpa you? (N.97). Instances of the employment of Pāli for comical effect will be found at pages 3, 18, and 68-9. The speakers are the minister, the wealthy man and the elder Po Swe Mi. The attempts at Pāli of the two latter are very effective burlesques of the

style affected by village elders - a style, no doubt, designed to display the speakers' learning, but also adopted because it is what the villagers expect in men of their standing.

English had been taught in Burma for nearly a generation before the days of U Pok Ni's play. The Government High School, Moulmein was founded in 1845¹, that of Rangoon by 1856². By 1866, the Education Department was firmly established with ~~the~~ Director of Public Instruction and four "circuit teachers" (probably inspectors). In 1872, there were seven Government Schools and a number of Aided Schools, in which English was taught to 2817 pupils. Some English words were used in the courts, by the police, in the Burmese newspapers, and necessarily by all classes of the population in referring to articles of commerce for which there were no Burmese names. U Pok Ni's education, as we have seen, was on traditional Burmese lines, but he spent his life in Rangoon, where he would be in contact with English and with Englishmen. In the preface to the first edition of his play (1875), he refers to the habit of the English "Aθ a" (author) of prefixing to his work a "pari' phei' sa'" (preface) in which its merits are brought to the readers' attention. In his play, he uses only a limited English vocabulary confined to words generally understood in the country. A list of the words with references to the pages in which they occurred is subjoined:

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- (1) General Report on the administration of the Several Presidencies and Provinces of British India. 1856-7, p.14.
 - (2) Ibid. p.24.

acre, 115

(A)merican, 48

band, 25

bengali, 56

book, 69

company, 132

Eastern, 29

jean, 23

number, 2

warrant, 2.

beer, 74

brandy, 74

champagne, 101

gin, 65

jeroboam, 75

wine, 101

These words have been dealt with in the annotation. Here, it may suffice to point out ac (zi) in the sense of jean;

ကုယပ်နီ (kouy pani) in the sense of the British Government, as successor to the East India Company, and now practically obsolete.

Although the scene of the play is laid in a Mon village of Lower Burma, and villagers introduced have Mon names, there is no reason to think that U Pok Ni had any considerable knowledge of Mon. The Mon songs pages 27-28, are given in Burmese characters ^{for the most part} intended ~~approximately~~ to represent the sound; but a person, knowing Mon, would probably have been able to give closer approximations to the Mon pronunciation. ¹ Apart from the words occurring in the songs, the only Mon words are ou? ca = au yai = O mother; ce to' = possibly klet\$ = bullocks.

(1) See Appendix X,Y.

V. The Rhyme Scheme of the Pyazats

The popular pyazats consisted of (1) passages intended to be spoken; (2) passages intended to be sung.

(1) Passages intended to be spoken

It should be understood in the first place that the Burmese actor never attempted to imitate the tone of ordinary conversation. Everything said from the stage was declaimed rather than spoken. The speeches in pyazats, therefore, were written in a style suitable for declamation. We are unable to trace fully the growth of this style because of the paucity of material. We may safely say, however, that the basis of the style is the four syllable metre of the pyo, or epic which had been written in Burma since the end of the 15th century. The rhyme scheme of the pyo was very rigid, the general rule was that lines rhymed in groups of three - the 4th syllable of the 1st line rhyming with the 3rd of the 2nd, and with the 1st or 2nd of the third, while in the 4th syllable of the 3rd line a new rhyme was introduced connecting it with the two following lines, e.g.

(1) - - - a / - - a - / - a - b // - - b - / - b - c // -etc.
 or (2) - - - a / - - a - / a - - b // - - b - / b - - c // - etc.

In other literary forms, prevalent from the late 18th century onward, the rhyme scheme was simplified. In the middle of the 18th century, an isolated literary drama, the Manikhet zattawgyi was written by Wungyi Padetharaza. Myit^taza or familiar letters

were written by various people - Ashin Okkanthamala 18/19 C. Kyigankoshingyi 18/19 C., Maung Cho 18/19 C., Monywa Sayadaw and sermons by Kyabin phongyi 18/19 C., and U Pon Nya. 18/19 C., and U Pon Nya; In all of these, the general rule was that the lines rhymed in pairs.

Another literary form, whose style is to be considered in this connection, is Yagan - a kind of discursive epic which came into fashion in the late 18th century. The best known writer was U To, whose Yama (Rama) Yagan had great influence on all his literary successors. The more serious passages in that yagan are written in verse of 4 syllables with rhymes as regularly arranged as in the pyo. The lighter passages, such as descriptions of festive scenes in the palace, criticisms of other authors, reflections on the fickleness of women, are written in a much freer verse. The lines may consist of 3, 4, 5 or more syllables. They may rhyme in pairs instead of in threes. Double rhymes are frequent. The effect is brisk and lively movement, sometimes having a close metrical resemblance to comic passages in the pyazats. The difference is perhaps one of spirit rather than of form. The Yagan verse has not the dramatic or rhetorical quality of the pyazat. It dwells on an idea returning to it again and again, and looking at it from different angles and expressing refinement of thought not attempted by the pyazat writers.

It was about this time - the last decade of the 18th century - that Myawaddy Wungyi U Sa wrote his Nandwinzattawgyi - the I Naung - a translation or adaptation from the Siamese. This work

was an isolated phenomenon and was not followed immediately by any other. It is important as fixing the form of the Nandwinzattawgyi or the palace play which was followed a generation or more later by the Nandwinzats of the Princess of Hlaing. It was cast in the form of narrative, Much of it is unrhymed, but the more elevated passages are in verse which generally follows the rhyme scheme of the pyo, but does not adhere strictly to the 4 syllable line. The probability is that these palace plays were read rather than acted. The style is soft and placid. The writers of the pya zats had read the Myawaddy Wungyi, and the Princess of Hlaing, and were perhaps indebted to them for knowledge of the palace idiom; but never attempted to imitate their style.

There were, however, two contemporaries of the Princess of Hlaing - U Kyin U (before 1819-53), and U Pon Nya (1812-67), who wrote pyazats or stage plays, and it is in these two authors that we first find the full development of the pyazat style. U Kyin U was somewhat earlier than U Pon Nya. Both of them wrote for the stage, primarily for performance before the king or at the courts of provincial governors. U Kyin U's style was the more terse; it was the more diffuse style of U Pon Nya which was taken as a model by the later writers of the popular pyazats.

U Pon Nya was a prolific writer. In addition to six or seven plays - the attribution of some is uncertain - he wrote letters, fables, and a good deal of courtly and religious verse.

The average length of his plays is about 40 pages, that is, about a quarter of the length of one of the popular pyazats. It has already been mentioned that he did not write songs for his plays, presumably these were supplied by actors or other writers. Much has been written in Burma about his literary merits. The clarity of his language, the vividness of his descriptions, his delicacy of touch, his elegant wit, and his power to adapt the music of verse to the subject with which he is dealing, are qualities which every reader will recognize both in his plays and other writings.

U Pon Nya's versification, though based on the four syllable line of the pyo, goes farther than any writer had hitherto done in the introduction of variations, designed to avoid monotony and give an effect of lightness and fluidity.

He made more frequent use of double rhymes than previous writers had done. The use of treble rhymes is also very frequent in his plays and is also found in his letters. The treble rhyme had previously been used in songs, but its use in passages intended to be spoken constituted an innovation. It came to be known as the Nabedat or Salesat, that is the Sale rhyme from U Pon Nya's birth place.¹ These double and treble rhymes are not climbing, but occupy the same position in the line.

U Pon Nya also made frequent effective use of the link

(1) See မှတ်တမ်း: N.16.

rhyme which is known to Burmese writers on metre as Chinthelebyan or "the lion turning back his head". This consists in leaving a syllable, which from its position would normally start a new group of rhymes, in the air, following it with several lines rhyming among themselves and following these again with a line containing the expected rhyme.¹ Its effect is to give an air of freedom to the verse and also by the deferment of the expected rhyme to knit the sentence together and to drive home the speaker's point. This device was not an invention of U Pon Nya; it occurs in the short tya songs of Padetharaza (latter part of 18th century) occasionally in U To's Yama Yagan, and in Kyin U's plays, and Burmese writers on style regarded it as characteristic of a poetical epistle. But it will be obvious that it was particularly well suited to the declamatory style of the Burmese drama, and U Pon Nya must be given the credit of perceiving its special appropriateness to the spoken passages of the drama.

All the writers of the popular pyazat regarded U Pon Nya as their master and imitated his style in the spoken passages of

-
- (1) pa? 'kouy wi'əya'
 'əou bawa' hma
 'shouy za' ma myə
 myiŋ myiŋ əa hmya'
 tɔ̃ maca' ywe'
 əiŋ khaya' wəɛ
 əe zəmyeɛ mo'
 'kloɛ machə
 'əa dɔ̃ məsoyeiŋ hla' ba.

[Wiz.Py.Z.5].

their plays. Like him, they based their style on the four syllable line, and their rhyming syllables were normally in pairs. They went even farther than he had done in the use of double and treble rhymes, and we even find four or five syllable rhyme.¹ They also frequently employed the link rhyme. They do not, however, seem to have perceived the effectiveness of the "thanbawk" ending. They usually carry on the four syllables rhythm as long as it suits them and end their sentences by a longer phrase in prose rhythm.²

There was another more subtle metrical device found both in U Kyin U and U Pon Nya. This was the use of the three syllable lines, nearly always towards the end of a sentence and usually followed by the concluding phrase consisting of six or seven syllables in prose rhythm. In U Pon Nya, the three syllable lines are so regularly placed in this position as to give an almost certain indication that the sentence is about to end.³ The device appears to have been derived from the popular metrical form known as "thanbawk", which consists of three lines, the first containing 4 syllables, the second 3, and the

-
- (1) Double Rhyme - sākhaŋ se'ze', 'shaŋ ɔaywé, 'naŋ le' mo' go
[Konma.Py.Z.4]
Treble Rhyme - shiŋ lai? ɔa ywe', ziŋ tai? se' auŋ [ibid.3]
Multiple Rhymes 'yiŋ 'pha 'shouŋ za', 'siŋ 'za 'ouŋ ma'
ma' ye' [35]
mu' ɔi'ka' cwe? mauŋ mɛa, su'mi' lo' the? shauŋ lɛa [48]
- (2) kha? myaŋmyaŋ ɔwa le hna' ɔcauŋ to 'da' myi U ShweMi' [68].
- (3) 'ɔiŋ 'jaiŋ ɔo' yiŋ, 'kadaŋ tiŋ, 'ɔiŋ liŋ ba ɔa? ca' mu ma?
'mya [Pañu.Py.Z.26].

last 5 or 7. The thanbawk has one rhyme only, the last syllable of the first rhyming with the 3rd of the 2nd, and with either the 1st or 2nd of the last line, e.g.

(1) - - - a / - - a / a - - - - (- -)

or (2) - - - a / - - a / - a - - - (- -)

U Pon Nya's sentences often end in perfect thanbawks, so far at least as the arrangement of the rhyme is concerned. Often, however, his 3rd last and 2nd last lines are connected by one rhyme and the 2nd last and last lines by another.¹ The rhythm of his lines does not ^{necessarily} follow the characteristic rhythm of the ~~last line of~~ thanbawk, but suggests rather the emphatic ending of a prose sentence.

(2) Passages intended to be sung

We now come to the part of the play intended to be sung. There are 103 songs in the play - 74 Thaphyans, 3 Thanchos, 5 Tedats, 1 Bongyithan, 3 Bonthans, 1 Hminthan, 4 Mon songs and 12 songs in irregular metre.

(a) Thaphyan. This is the accepted spelling - phyan means to reconcile or part persons who are fighting. The thaphyan is a short song or epigram usually embodying a reflection or meditation complete in itself. It may consist of two sections - dwecho, or four sections - lecho.

(1) shan 'tha pou ywe', akou ly' : kado' lai? pa ye' mwe ba'
khiy [Kaw.Py.Z.31].

In dwecho, the first section or "sub-structure" consists generally of three, sometimes four lines. The first line usually contains three, and the second four syllables. There are climbing rhymes in pairs connecting lines one and two, two and three, and (if there is a fourth line), lines three and four. The rhyme scheme in the 2nd section or super-structure is similar, and the last syllable of the 2nd section must always rhyme with that of the 1st. These last syllables must always be in the heavy or in the creaky tone.¹

In lecho, the rhyme scheme and the structure of the 1st two sections are similar to those of the dwecho except that the final syllables of the sections must be in a level tone. The 3rd and 4th sections are similar to the 1st and the 2nd sections in rhyme scheme, but the last syllables of each section must be in a heavy or in a creaky tone. There is a rhyme link between the 2nd and the 3rd sections; the last syllable of section two rhymes with the last syllable of the 2nd last line of section

(1) Dwecho. P.33

əu' əshin
khu' myin da əlu' pa'
yu' bwe' lu 'du

'Nyin də' myi əa
nəgi' hma fwe wawa hni'
sedəna chweta hmya' ze bo'
dewayə mye cha go cwa' ba lo'
'na cha' ga kodai' pyo ze də'
O'le fi' bə ca' ba 'bu

three.¹ Similarity ~~similarity~~ between the rhyme scheme of the thaphyan lecho and Thancho [See (ii)] ~~it~~ will be observed.

Like the tetat, [See (iii)] the thaphyan seems to have originated at the end of the 18th century. It started with ^{and} single rhymes, in later times was elaborated by the substitution of double rhymes. U Pok Ni belongs to the later, more ornate school of writers. In our play, thaphyans are found at places indicated in the footnote.²

(ii) Thancho literally "sweet voice". This consists of 4 stanzas, sometimes approximately equal in a number of lines, but sometimes showing considerable variation in length. Two rules always observed are (a) the last syllables of the 1st and the 2nd stanzas must be in rhyme and must be in the level tone; and the last syllables of the 3rd and the 4th stanzas must similarly rhyme with each other, but must be in the heavy tone or, as an occasional alternative, in the creaky tone (6/).^(b) The second last rhyme in the last line of the 3rd stanza is always

(1) Lecho P.15

thau? ma sa
nau? takha 'yaiŋ da phyiŋ
cau? waiŋ siŋ 'θi' ze nŋ
ba mahmu' ba bu
θadukhaŋ siŋ biŋ hniŋ
θaŋlyiŋ hma cai? fwekhau?
youŋ lau? auŋ ceiŋ za hniŋ
'ywiŋ pye? machŋ "

yamai? hlyan seiŋ we 'hlaŋ ba
cai? kasaŋ seiŋ de 'naŋ hma la'
fwe 'cay hniŋ' siŋ zo' nŋ
'ywiŋ chŋ 'bu daga 'be "
xathu thwe hlyiŋ
'shule siŋ botathauŋ hniŋ
mafaŋ bauŋ nauŋ do ji
ta 'θi saŋ paliŋ hniŋ
alaŋtauŋ kodŋ ba 'su ba ze me
'thu lo' malwe "

(2) e.g. 11, 14, 15, 27, 28,
32, 33, etc.

the rhyme in which the 1st and 2nd stanzas end. Apart from these strictly observed rules, there seems to have been no restriction as to number or length of lines, or as to the rhyming system connecting one line with another. The principle familiar in the pyo and Burmese verse, generally, by which the rhyme advanced or climbed a syllable in each successive line, is followed except, of course, in the case of double and treble rhymes when the rhyming syllables are kept in the same position, in the line; usually they form the opening words.¹ See 4, 81, and 132.

(1) Thancho P.4

bu 'da-byay' hma phyin'
 tu ay' na ma-say ya 'bu
 myay nya hma hay-~~da~~ myo' ye ga'
 pyay ta-ya hlay' phya lo' mo' myi pa'
 ma-cho' bau' na-go kha' be mo'
 'hnou' pyai' hlay' 'sou' hmai' lo' ta' ya me
 'sou' nai' hay' 'thi' tashu "

'twe ma-hma ya 'bu
 'le ba bu ~~da~~ yay do'
 cu bya hay' 'le jei' hnei? ai' pyin
 'tei? twi' amu' go yi ge' ywe'
 khu' nanyi tau' sei' mya' hma hma'
 mwe da? to' thapana so' jau'
 nya yay hma ~~da~~ hay' ti' de
 'ke shi' lo' lu "

dage no
 ywe hmy' lo' 'cwa ~~da~~ bu
 ne co' au' shwe po' 'a ai' pa'
 she 'ba ye ~~da~~ sou' ai'
 myo' yay lou' say bou' mi' be mo'
 'hnou' ma' fi' bwe zabu hma
 matu ai' ba be 'be "

Footnote continued

(iii) Tetat, literally "repeating songs". The tetat is sometimes referred to as the Burmese sonnet. It consists of 3 sections:
~~sixxxx~~ each section contains 6 lines. The structure of the first two sections is the same. The 1st four lines constitute the akhan or sub-structure, and the last two lines the a-ok or super-structure. The 1st four lines are connected by rhymes arranged in accordance with the usual principles of Burmese verse - e.g. a rhyme towards the end of the 1st line may register with the beginning of the 2nd line, and at the end of the 2nd line there will be a rhyme which climbs up in the usual way, through the 3rd and the 4th. The 5th and 6th are similarly connected by rhymes, and the last syllable of the 6th line must rhyme with the last syllable of the 4th.

In the 3rd section, the 1st and the 2nd lines, and the 2nd and the 3rd lines are connected by climbing rhymes, and the last syllable of the 3rd line must rhyme with the last syllable of the 4th. The 5th and the 6th lines are connected by a climbing rhyme, and in addition there must be later in the lines a syllable which rhymes with the last syllable of the 4th line.

Footnote continued:

'ca, apya' ye hniy'
 'hma, sha' ga a da sho ya' oi'
 yazajo bwe nagaya' go d'
 ewaka, amyin phyin' hou' pebu
 Oamou' ke diye ka oi'
 i mye cha hay bou' tai' go hla'
 gou' hnai' hlyin' she gaba pa'
 matwe a phe ga hnyu' pa lo'
 ne cha hma shwe la ou' wu' ya' me
 'hnai' tu' lu' ke "

There are also link rhyme between sections - the last syllable of the 1st rhyming with the last syllable of line two of the 2nd section, and the rhyme being carried through the two following lines. There is a similar link between the 2nd and the 3rd sections. The tetat always ends in le.

The first tetat on record are love poems between King Singu (1776-82) and his queen. The rhymes in these are single. The style of composition is generally simple and unaffected. Later tetats became much more ornate, nearly all rhymes being double. It is to the more ornate style that the tetats in this play conform.¹ There are five in all. pp.48, 80, 90, 93 and 111.

(iv) Bongyithan or big drum song. This is probably one of the oldest forms of folk song in Burma. It consists of

-
- (1) 'paŋ bwe hma 'chaŋ ze pa' lo'
 'phyay le ga' 'θwiŋ la
 'naŋ shwe lya' 'fiŋ bala hma
 'khiŋ ma θa couŋ nɛ
 mənwe auŋ aye θ' shouŋ dɛ
 məle houŋ 'miŋ fu' hle' bɛ
- hpe machi? khwe mi' byaŋ ʃi
 htwe pi kaŋ pwe nɛ
 meri kaŋ ye 'gɛ θo'
 θe 'shɛ khu' e douŋ
 θazin khwe yiŋ gade'
 'khiŋ pwe' hma' nwe ʃa myi pouŋ
- ʃwiŋ mənwe' eiŋ ywe' touŋ dɛ
 yiŋ ywe' hlouŋ khiŋ hpe? hma'
 bwil θɛ? nyeiŋ zaya
 'laŋ myiŋ do' θa
 'paŋ ʃiŋ co' yei? ca hma
 tashei? sa ʃu' ouŋ hma 'le "

a short strophe and antistrophe, sung or supposed to be sung by one band of girls engaged in planting rice, to another band at some little distance, to the accompaniment of the bongyi - ~~or~~ a double ended drum between 3 or 4 feet in length, and about a foot in diameter. Similar forms of folk singing are found among other tribes in Burma such as the Karens and Chins. And, they seem to have originated in hails from one worker to another on a neighbouring hill. In the Karen and Chin songs, a marked feature is the repetition of the meaning of the strophe, in somewhat different words in the antistrophe or what may be called a rhyme of meaning. This rhyme of meaning is to some extent present in the specimens of Burmese (Bongyithan) big drum songs, ^{originating} which have been preserved - mostly ~~originated~~ in Shwebo district, where owners of large estates open the rice planting season with some ceremonial, for which songs of this kind were specially written.

The length of strophe and antistrophe is usually about the same, although sometimes the antistrophe is a bit longer. The ending is nearly always a four syllable phrase, the last syllable being one on which it is possible for the voice to dwell. A typical form consists of 3 syllable phrase followed by the 4 syllable ending, but there are many variations. The rhyme scheme is extremely simple; the minimum requirement is that one syllable in the final phrase shall rhyme with one syllable in the preceding phrase or phrases, though occasionally, the 1st and 2nd phrases are connected by one rhyme and the 2nd and third by

More elaborate bongyithan were written by U Si, a Minister the quadrā-syllable ending but the preceding phrases are longerⁱⁿ Specimens are given in Kabya Bhandathara Kyan. p.616. ^{er.}

U Pok Ni has one song which he describes as a bongyithan

U Pok Ni has one song which he describes as a bongyithan at p.13 of our play. It does not adhere closely to the traditional type. The principal innovation is the lengthening of the final phrases from 4 to 6, by the inclusion^{of} two words of compellation, the omission of which^{would reduce} ~~xxxxxx~~ the ending to the traditional 4 syllables. These songs were sung by Kun Me and Nga Htin Gyi, as they came on the stage at the beginning of a scene and must have made a very effective entrance.¹

About the songs which do not conform to any of the types above discussed, it is difficult to make any general statements.

(1) Bongyithan p.13

'mo ywa lo' do' lɛ byiŋ hma
ye tiŋ bo' mauŋ ɲɛ' le "

kay 'diŋ pho lo' thuŋ hniŋ' shwa' dɛ
'pyo cha' zo' mauŋ ɲɛ' le "

myɛ' mɔfiŋ ba dɛ' kwiŋ lɛ mye hma
'da se hniŋ nɔ khiŋ 'hnwɛ "

əto siŋ bo' shiŋ mahnɔ ɲɛ
'pyo yu lo' nɔ siŋ 'cɛ "

thuŋ 'douŋ pei' lo' kau' ko pha dɛ
θɛ' θa bo' mauŋ ɲɛ' le "

kau' hnouŋ ti bwiŋ lɛ kay 'θiŋ hma nɔ siŋ
'θiŋ caiŋ lo' 'hmwe " "

A song is written to a tune which the author has in his ~~mind~~ head. It may be an old tune; or it may be a tune which the writer composes for his own words. There is no regularity about it. Such songs recall the so-called Pindaric ode, written by Dryden and others before the structure of Pindar's odes had been discovered by scholars. In the apparently haphazard selection of lines of varying length and arrangement of rhyme, they recall, too, in some respect, the words of ditties sung by crooners.

It appears that the use of rhyme is governed by conflicting principles. The climbing rhyme occurs especially in the longer lines, but it may be altogether absent in a succession of short phrases, in which a disyllabic or trisyllabic rhyme is repeated with the rhyming syllables in the same position within the phrases. There is also a tendency to rhyme the final syllables of sections of songs with each other.

There is also a conflict in the matter of syntax. The beginning of a sentence may consist of a succession of phrases in which the Burmese follows a Chinese pattern - that is full words are strung together without any syntactical particles - while ⁱⁿ the concluding clause of the sentence, these are employed freely - giving a longer line and a different cadence.

As Burmese songs are printed on the solid block system with nothing in the appearance of the page to distinguish them from the prose, one can say little as to the length of the line in these irregular songs. If one were to attempt to

arrange them in lines, one would start by making division after any clause ending in a falling cadence. Some groups of syllables, consisting of full words, might also be marked as lines. The division would, in fact, depend on the effort required of the singer. The lines would consist of the groups of words which would be sung between breathing. As greater effort and greater expenditure of breath is required for the production of high than low notes, division into lines is really impossible without ^a ~~the~~ knowledge of the tune in which the song is intended to be sung.

U Pok Ni was a facile rhymester and tended to overload these irregular songs with rhymes. He used more rhymes than his contemporary U Ku and set a fashion which was followed by the later playwrights.

VI. Social conditions as reflected in the popular drama.

Stage plays had been a popular form of entertainment for a generation or more before the publication of the first pyazat in 1873. The performance was largely impromptu in character. But there is evidence to show that each company carried with it the "books" of the plays it was performing, in which the dialogue necessary to the development of the plot and the words of a sufficient number of suitable songs were written out at length. None of these manuscript books have survived and we cannot therefore say how far they served

as models for our first printed pyazats. But the impression one gets is that these were written with a double object - they provided material on which the theatrical companies could base their performances and they were also addressed to the reading public. Of the two objects, the second was of course more important, because it was on that that the publisher depended for his sales. It was attained not by any attempt to write great literature, but by an adherence to the language and conventions of the stage, whereby the reader was, as nearly as possible, given the illusion of being present at an actual performance.

Almost all the playwrights were resident in Rangoon town or Pegu Division, which had been in British possession since 1853. Very few of them had experienced the first Anglo-Burmese war (1824-6), but almost all of them the second (1852-3). They had lived through the transitional period, during which many innovations had filtered into Burma: they had thus accumulated some information - more or less accurate - about the outside world. The plots of the plays were taken from Jātakas, mythology or history, but they and their public were interested in contemporary happenings. The result was an extraordinary jumble of ancient and modern times, conceptions and standards of conduct. Anachronisms might be deliberately introduced for the comic effect of incongruity: they might be due to the desire to flaunt up-to-date knowledge; more often it is probable that the playwright hardly noticed them.

For, after all, there was already sufficient incongruity in their plots. In their imaginary world, where fabulous beings such as Nagas and Garudas, gods and spirits, yogis and ogres, conversed, mingled and meddled with the people; where human beings were transformed into tigers, fish, elephant- birds, and what-not; and where girls sprang full-grown from conch shells and lotus flowers, and baby boys grew up in a moment of time, such modern innovations as trains, steamships, carriages, telegram, newspapers, double-barrelled guns, bombs, gas, torpedoes and telescopes, cameras, thermometers, fire-engines, and such drinks as brandy, champagne, beer, gin were no more impossible than the original elements of the story. The playwright could not attempt to exclude them, anymore than ~~an~~ an actor, speaking at least partly impromptu, could avoid expressing the ideas of his own time. The playwrights, like the actors, were 19th century Burmans, and their scenes were laid in Burma as they knew it; and British Burma was, to them, an interesting and exciting place to live in.

Eight brahmans on arrival at Cetuttara city, praise the magnificence and splendour of the city, drawing a picture of its trains, steamships and telegraph poles;¹ a father spirit, in directing the daughter to his city, instructs her to board a ship to Europe, shun the area in which Russo-Turkish war²

(1) Weth.Py.Z.12-14.

(2) Russo-Turkish war. Mar.1878. (Fisher, 1041).

is raging and proceed from there in a train;¹ a king, when he hears the ~~news~~ ^{news} of his queen giving birth to a still-born child, is extremely nervous, ~~lest~~ ^{lest} the other kings might give it publicity by means of the telegraph or through the newspapers;² another king insists on his son going to the university, as he fears that the prince's illiteracy might come to the notice of other kings through the newspapers;³ in another play, a god prompts the king in a dream to take a train to his prospective bride.⁴ In another play, the princess, heart-broken, begs her husband the king to kill her by torpedoes, and the prince in this play too, wishes to commit suicide by inhaling gas from a bomb; and in the same play, the same prince confined in a cave by his consort, the female Naga, compares his grief and distress to that of the Turkish families at the time when the Czar's soldiers entered Turkey.⁵ A double-barrelled gun is the weapon with which a rich man when driven nearly to desperation by family misfortunes desires to shoot himself.⁶ [Another playwright introduced into his play, words such as doctor, thermometer and degree.⁷ In the same play a king is seen looking through a telescope. And again,

-
- (1) Shwemyet.Py.Z.60.
 - (2) Zawta.Py.Z.20.
 - (3) Pinya.Py.Z.10.
 - (4) Rupa.Py.Z.30.
 - (5) Shanmin.Py.Z.48, 65.
 - (6) Pinya.Py.Z.140.
 - (7) Shwemyet.Py.Z.13.

an acolyte, in one play, weeping over Po Thi's corpse, wishes he could take a photograph of it, so as to send it to the young man's father in Ceylon].¹

Again, in a play, the brother when suddenly confronted with the sister's corpse wonders whether she had eloped with a man in a gharry, only to return to him (the brother) after bearing a child.² When a king is informed of his sister's mysterious disappearance, he at once assumes that she has been abducted in a carriage.³ And in our play the old Talaing couple are worried about their daughter Kun Mè, as the practice of abducting young girls in gharries is prevalent.⁴

While the playwrights kept au fait with these innovations and world events, they were also interested in national and local affairs. The cause and effect of the massacre of the brother princesses by king Thibaw were discussed in a play,⁵ as follows. Before the year 1241 B.E. (1879 A.D.) the

(1) Settaw.Py.Z.57.

(2) ~~Shanmin.Py.Z.98~~ Shanmin.Py.Z.98.

(3) Rupa.Py.Z.92.

(4) N.B. Abducting and kidnapping often in the cabs or tikka gharries which plied in Rangoon seems to have been rife during the period of these pyazats. 1873-1885 A.D. e.g. in 1873-4, 25 cases were reported (Gen.Rep.on the Adm. of the several Presid. and Prov. of Br.India. App. lviii 1874-5; 33 App. cxxxv 1875-6; 37 - App.xxiv 1876-7; 78. App.lxxxii 1877-8; 35 App.xlviii 1878-9.

(5) Buri.Py.Z.60-61.

British and the Burmese governments were on cordial terms. As ill-luck would have it, King Thibaw's brother princes, whom the king, contrary to all precedents, had been treating in conformity with their status, attempted to seize the throne. The king managed to nip the revolt in the bud; and bitter and unpleasant as it was, he had ~~xxx~~ to remove the danger, once for all. The British government viewed the executions with horror. As neighbours, they expected troubles out of it, that might spread over their territory, and injure their interest. Thus, to forestall any emergency that might arise, they sent gun boats up the river to the frontier. The relationship between the two governments was strained. The people naturally concluded that war was ^Aiminent; and their business in the British territory consequently suffered from this tension.¹ The people therefore petitioned to the British

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- (1) (The king's) death is believed to have taken place on the 1st October, but he had been ill and helpless for sometime previous. On the 12th September, all the members of the royal family were suddenly surrounded in the palace. The Nyoungyan and Nyoung Ok princes succeeded in escaping the vigilance of their guardians and took refuge in the Residency, whence, after two months of anxiety and suspense, they and their attendants embarked in safety for Rangoon. The other members of the family remained under arrest. Prince Theebaw, son of the Laungshe Queen, ranking seventh among the royal consorts, was proclaimed Crown Prince on the 20th September ... In the middle of February, nearly all the direct lineal descendants of the late king (Mindon), men, women and children upward of eighty in number were massacred secretly by night. Remonstrances were made by the British Resident, but in vain. From the date of the announcement of the King's death to the close of the year under review, our relations with the court of Ava had not been without great anxieties, and, after ~~xxx~~ the massacres, were much strained. There seemed to be no guarantee for the safety of life or property, and for the rest of the year trade suffered, in consequence, great depression. General Report of Br. Burma, 1878-9. II.2.

government, drawing the government's attention to this fact. The British government in their reply in the form of leaflets, assured the people that there was no visible sign of war, but that the forces had to be maintained, for the time being, as a precautionary measure against lawless bands, and trouble-brewers, who were prone to exploit any such opportunities. Yet, the people's fears would not be allayed: they continued gossiping about the coming war. The playwright, therefore, through his play, again tried to dispel the unfounded rumours, sown by newsmongers, from the people's mind. In another play, the abortive uprising led by princes Myingun and Myinkhontaing, which resulted in the assassination of the Crown Prince is mentioned.¹

The royal lottery, held periodically under the auspices of King Thibaw, in Mandalay, at that time, must have inflamed the public imagination, as shown by frequent references in various pyazats.² In one play,³ it is vividly described by U Hpè as follows. The lottery in his account was started by King Thibaw. The raffle tickets were rolled into cylindrical shape, and were dropped together with a palmyra palm fruit in a revolving machine. Whichever roll came out simultaneously with the fruit was declared the winning ticket, which fetched

(1) Shanmin.Py.Z.66.

(2) e.g. Konma.Py.Z.24; Shwehin Py.Z.29; Bamdu Py.Z.63; Kaka.Py.Z.45.

(3) Sanda.Py.Z.22-23. Also see ^{Shway} ~~Shwa~~ Yoe's "The Burman: His Life and notions, 528-30."

a prize of ten thousand rupees. A ticket, however, cost only two rupees. Moreover, he added, the fortunate winner, if not present there, would be communicated with by a proclamation accompanied by beat of gong. If the person resided in the city, the sum of money was sent to him on an elephant's back; if elsewhere, by launch.

There are, too, comments on current events nearer home, and the reproof of popular follies and crazes of the moment. Two farmers, father and son, from a village, called Zaunggyangon, enter. They are terribly in need of men for their farm, and there is an acute shortage of labourers in their village. The father explains to his son, how this calamity has befallen. In the year 1237 B.E. (1875), there was a boom in paddy. The normal price of eighty rupees per hundred baskets rose to ninety rupees. The river and the creeks were all packed with boats of various capacity, sent by the big firms and the rich people to buy up as much paddy as could be obtained. The villagers of Zaunggyangon took the hint, and borrowed money up to 10,000 and 20,000 rupees from the Chetties, with the intention of going into the paddy business. The money, however, was squandered left and right on buying at least ten pairs of buffaloes for each household, building imposing wooden houses, adorning their daughters with gold bangles, pearls and rings on every finger. Then the tide began to ebb. The buffaloes died of diseases; interest on the loans accumulated; the yield of paddy was miserable; and to cap all, the price of

per hundred baskets fell with a bump to thirty rupees. The Chetties, not satisfied with partial payments of interest, served these speculators with summonses. Warrants were soon out against them; and the families, stripped of everything they possessed, absconded.¹

Again, the guardian spirit of a banyan tree refused permission for burial of a corpse underneath his banyan tree. The reasons he advanced are that he is afraid of being haunted by her ghost, and that this abode does not legally belong to him yet. He explains his situation thus: He had wrested this tree from another spirit by fraudulent means. And when the other spirit brought an action against him, it was because of the partiality of the judge (the king of the spirits) and the shrewdness of his lawyer, that the decision was pronounced in his favour. As he had, however, engaged a barrister in his lawsuit, he had to pawn the title deeds of his tree with a chetty to defray the necessary expenses and the exorbitant lawyer's fees.²

Burmans must have been making hazardous trips to the gem-mines in Siam. U Po Saing in his play,³ presented the public

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- (1) Luwun.Py.Z.47.
 - (2) Shanmin.Py.Z.107-8.
 - (3) Bamdu.Py.Z.8.

with a satirical narration of a man, dazzled by the prospect of being rich in a day, and thereby ornamenting his wife with jewels, and leading a life of luxury. After borrowing money on the understanding that he would return it, when he made a fortune, he set out to the land of Bangkok (Siam). His wife, meanwhile, went to a fortune-teller and enquired about him. The prophecy was that her husband would enjoy good health and return with a load of gems. She was exuberant, and handsomely rewarded the prophet with a sum of four rupees. She prayed for her husband's health and awaited his triumphant home-coming. On the day of his expected arrival, she went to meet him. Lo! the wife saw him in pitiable plight, with his hair shaved off, spleen bulging out, complexion pale, and quite destitute. The wretched husband had contracted malaria fever almost before he had handled a spade at the ruby mine. She stood stupefied and dejected and said nothing to her husband. And then, she railed at the fortune-teller, who made such rosy predictions.¹

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- (1) The gems of the Chantabun district have been known for many centuries. De La Loubère, writing in 1714 A.D., mentions sapphires as one of the products of Siam and adds that stones usually found their way into the possession of the monks who were very secretive as to whence they were obtained, and employed them as charms, their value as jewels not being fully appreciated in the absence of persons able to cut and polish them. It is recorded in Finlayson's Journal by Crowford, that in the early part of the 19th century, the gem mines were being worked in a small way and as a royal monopoly, but the stones obtained were of a poor quality. Some time about the middle of the last cent. the mines became known to certain Shan and Burmese traders who visited the locality and with experience gained in the gem mines of Burma, soon demonstrated that the Chantabun gravels were a good deal more valuable than had hitherto been supposed. Rubies and sapphires which they procured found their way to Burma, and attracted many experienced

Here are some specimens of social satire. The following is a description of a scene at a funeral house. People of various sorts and ages flock to the house; the young people, as is quite natural, would be playing cards and throwing dice; there are crooks pinching the slippers and shoes and umbrellas left in the front room of the house by the guests. Those old ladies with emaciated mouth, who came there, on the pretence of meditating over the dead body, gossip zealously over matrimonial affairs instead. One would say that a young man, son of so and so, living in such and such a quarter, having fallen head over heels in love with her daughter, had already sent in the earnest money; whereupon another old lady, overhearing this information, would at once whisper to her neighbours that that very young man had been to her house on the previous night to see her daughter. And therefore, what the first lady had said was bunkum; and that she had come here only to advertise her daughter. The whole house would be resounding with such noises. Furthermore, there are those who are helping themselves to all the betel nuts and pickled tea leaves served to them, while the greedier people, not contented with

Footnote continued:

miners to the spot...

.....The best working time for gem mines is during the rains when water is available everywhere with which to work the ground. Unfortunately, the rainy season is also the fever season and the mortality amongst the miners is therefore always high. Siam II. W.A. Graham, 1924.

what they can eat, would try to take away some more in their shawls. There are dandies, who come to the house wearing immaculately white headdresses; and in the corner there are some who love arguing and have come purposely there to contend with and get the better of others, on metaphysical subjects, after having swotted up all the relevant passages from the Pāli text books, and commentaries. Soon, these two rival parties would be in a heated discussion, almost ending in a fight.¹

Again, in 1875, a sensation swept the whole town of Rangoon. Rumours, that a bell had partly appeared above the surface in the Dawbon River, spread like wild fire among the populace. Wild speculations were everywhere. Attempted explanations and counter explanations came forth. Some said that it was a bell cast by king Dhammaceti, which had fallen into the river when a Portuguese called Nga Zinga (De Britto) tried to take it away in a ship. Some pointed out (in error) that Dhammaceti ascended the throne after Nga Zinga's time, and they asserted that the bell was, after all, not cast by Dhammaceti but by Dhammapala. This controversy yielded a good result, unfortunately not to the Burmans, but to the Indian sampan (boat)-men, who reaped a rich harvest out of it by carrying inquisitive people to the bell. Some people, at last, came forward and rejected both explanations and gave their own version instead, declaring that, it was nothing more than a rice bag that went down with others when a ship was wrecked recently on that spot.

(1) Ukkala.Py.Z.51.

Failing to convince either the Dhammaceti or the Dhammapala school, they offered to engage a Malayan diver at a fee of one thousand five hundred rupees, to investigate.¹ We are not told what the object really was.

The night conservancy, that unpleasant substitute for a drainage system, does not appear to have been a popular institution. A girl whose lover has disappointed her, compares herself to a person who has bought, as he thought, a coach and four horses, and finds it to be only a municipal night conservancy cart.² A spirit, annoyed with a rival spirit, threatens to punish him by making him carry the latrine buckets.³

The British practice of poisoning ownerless dogs was, as now, tolerated rather than approved. A father likens his drunkard son to a dog that has picked up a piece of poisoned meat thrown to it by an Indian (employee of the Municipality).⁴

Here is a piece of advice to parents. The prince is banished by his father king Brahmadat of Benares city for fear of his attempt to seize the throne. He tried to convince the father of his innocence, but to no purpose. At last he leaves the country sad and dejected. In addressing the audience before his departure, he relates a real story of a young man of Alon quarter in Rangoon. In the year 1879, a son of a

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- (1) Luwun.Py.Z.14-15.
 - (2) Saw Pe.Py.Z.I,70.
 - (3) Sanda,Py.Z.101.
 - (4) Konma.Py.Z.76.

strict parents was leading a wild and loose life, in spite of his parents' admonitions. At last, the parents, in anger and despair, cast him ^{out} away. The son, having experienced hardship and poverty, repented. Determined to lead a completely new life, he returned and implored them to take him back. The parents, however, refused. He became desperate, for he had really resolved to turn over a new leaf. And in his desperation he took his life by swallowing opium.¹

Another different picture is found in a play by the same playwright. Some of the characteristics of the ruffians, drunkards and opium smokers, are plainly delineated. Above all, one remark made by the drunkard needs attention. He is boasting thus. Though without clothes to cover his back, as long as he can have liquor, he is contented; whoever has the impudence to flout him, that man will be whacked with an iron rod; an inveterate gambler he is, a man, such as can never be depended upon by parents. He will steal and rob, ~~either by fair or foul means~~; whenever there is pick-pocketing, it is only such people as he, who would commit it. He has no inclination to do sensible things; but he has his own pride; that is, if some one can drink one bottle (of liquor), he can outdo that person by taking two; if somebody is bold enough to go to jail for five or six months, he is prepared to serve a term of seven years.²

(1) Buri.Py.Z.14-16.

(2) Weth.Py.Z.56.

On the whole, at that time, the Burmans in Lower Burma seemed to be law-abiding people. To them a policeman whom they called pya ta or pa lei,² was the hand of the law, that descended on ~~the~~ ^{every} law-breaker. And they eyed him with awe. In one play,¹ the beggar spirit claims that any spirit, who ever appears, will be his son. To this threat Tut Pi, another spirit² retorted angrily by a counter-threat to call in police and have him arrested under section 504 (Indian Penal Code)³ and sent to the jail where he would have to carry the night conservancy pails. Incidentally, In the same pya zat, when the queen and her two sons are exiled by the king, the elder prince challenged the king's right to banish them under section 395 (I.P.C.)⁴. Again, Zetha's old mother, when she wakes to find her son missing, wonders whether some crooked Indian pyata, finding him to be a man of no means and no fixed abode, has arrested and taken him to the "guard".⁵

One pya zat⁶ is built up on a prevailing custom and belief. Po Young, a Mon, has to flee from home, his life in jeopardy, under the shadwing menace of his ancestral spirit usually known

(1) Saw Pe.Py.Z.I.78.

(2) Sanda.Py.Z.101; 16.

(3) Sect.504. I.P.C. Whoever intentionally insults, and thereby gives provocation to any person, intending or knowing it to be likely that such provocation will cause him to break the public peace, or to commit any other offence, shall be punished with imprisonment of either description for a term which may extend to two years or with fine, or with both.

(4) Sect.395.I.P.C. Whoever commits dacoity shall be punished with transportation for life, or with rigorous imprisonment for a term which may extend to ten years, and shall also be liable to fine.

(5) Mpul.Py.Z.67.

(6) Kula.Py.Z.

as the buffalo spirit. Throughout the play, Po Yaung, because of the spirit's life-long ill will against him, as the result of his parents' forgetting to propitiate that spirit, has to lead a wretched life. And if it were not for U Shin Gyi, a powerful and kind deity, the buffalo spirit could have wreaked his vengeance on him. Again in another play,¹ the prince and princess overlook the harmful spirit of one of the nine planets, when they make offerings to all the spirits of these planets, and consequently incur his displeasure. And like the wicked fairy in the Sleeping Beauty he brings disaster to the couple.

As almost all the playwrights were residents of Lower Burma, the poor Upper Burmans were the butt of their ridicule; they are lazy, worthless gluttons, always ready to sneak away whenever it suited them. And their hostile account^{is}/evidence of the extent of immigration from Upper Burma to Lower Burma, where life was easier. Furthermore, ninety nine percent of the brahmins presented in the plays are crooks, foisting milk half mixed with water, on to the people, or cunning schemers, always surreptitiously hatching plots in the royal courts. Again, the Karens were portrayed as simple folk, always falling victims to the shrewd Burmans, in spite of their ever cautious and timid attitude. Other tribes and races, such as the Chins and the Shans, the Mons and the Indians, were also introduced into the plays. Incidentally, the Chinese people were mentioned in some songs of a play as licensees of liquor shops.

(1) Kula Py.Z.21.

A henpecked husband and a domineering wife appear in almost every play. They were, of course, the sort of couples, whom the playwrights would come across in their every day life; but the couples appear on the stage always quarrelling, squabbling, railing at each other, and occasionally even actually fighting. What is the probable explanation for presenting the public with only this aspect of a married life? Perhaps only to amuse, perhaps partly as an offset to the exaggerated idealism of the love scenes.

The English language had begun to seize the people's imagination. And it was, besides, indispensable for those who wanted jobs under the British administration. Most of those took up the study of English. But the people in general picked up a good many English words. Otherwise, such words as brandy, champagne, beer, sherry, port, wine, gin and hennessy; style, committee, municipal, recorder, grant, warrant, and summons; captain, inspector, police and guard; act and parliament; torpedo and bomb would not have occurred in the plays. Chan Mya, a well known playwright and probably educated at an English school, seems to be not only fond of English words, but also to have attached great importance to English education, and he used English words in his plays, with amusing effects. Thus, in one of his plays,¹ the hunter tells the princess, how in

(1) Dweme.Py.2.8.

Rangoon, the young girls in their gossip, think ~~a~~ ^{the} world of a man who is well versed in English; and when the king in another play¹ sees the princess and the young prince sleeping together, he wonders whether the prince's possessing such a beautiful wife is due to his knowledge of English. And in the same play, the king's sister tries to persuade princess Rupakalya to marry her brother, Not succeeding, she enquires from her, whether the flat refusal is due to the king's ignorance of English. Again, in another scene of the same play, the executioners, when pestered by the beggars at the graveyard, drive them away saying in English "Go to your places" - probably a phrase heard in English schools, followed by the Hindustani word "jauj"(go away).

It is not intended to stress the quaintness of these anachronisms and incongruities, as detracting from ^{the} artistic merit of the plays. They have been noted simply to show the environment in which the playwright lived and his reaction to it.

(1) Rupa.Py.Z.39.

VII. The Play

The first edition of the play was published in 1875 at the Central Jail Press. It contains only ~~520~~^{604.5} pages. The playwright, U Pok Ni, wrote a preface in which he begged readers to ponder over "the wealthy couple who have no mutual love nor respect; the lad whose weakness for drinks dashed his hopes to the ground; the (fate) of the wanton go-between, who is always making matches between young men and maidens: the wealthy couple's daughter, who has to pay in long distress for her disregard of her parents' advice; the prince who forgot his rank and thus loses his royal state; the just and righteous king and the virtuous nun." The second edition, edited by Saya What, was printed at the British Burma News Press. It is an enlarged and revised edition, containing 160 pages, full of songs of weeping and plighting troth, and with some variations in the trend of the story as well as in the text.

The play opens in the palace of the King of Thuwunnabhumi city. King Ramadipati is on the throne. He sends a minister to his son, Prince Konmara. He appoints his son Crown prince. The next scene is the Crown Prince and his attendants. The prince expresses his desire to have a good consort, and the attendants debate ~~their~~ merits and demerits of a married life. The scene then shifts to the Western suburb. A wealthy Talaing couple are having a domestic squabble. And from them

we learn that they are waiting for the return from the fields of their pretty daughter Ma Kun Mè and their servant Nga Htin Gyi. We next see Nga Htin Gyi and Ma Kun Mè in the fields. Htin Gyi makes love to her, and she flirts with him. After their return, there is a short conversation between the old people in which we get the hint that they have arranged for the marriage of their daughter to Kun Ti, another wealthy couple's son from the northern suburb.

We then see Kun Ti, an ugly but honest and wealthy cultivator and his follower Tha Myat. Despite Tha Myat's disuasion Kun Ti decides to show himself to the bride ~~xxxxxx~~ two days before the wedding day. This untimely visit has unfortunate results. His repulsive looks cause the girl to refuse his hand. In spite of her parents' persuasion and threats, she resolves to escape from him. Kun Ti returns on a comic horse. Meantime, the Crown Prince, Konmara, who is looking for a suitable consort, hears the fame of her beauty from his attendants. He employs an intermediary called Ma Aung to urge his suit. The joiner meets with success on her mission.

Kun Ti, his father and a village elder Po Swe Mi set out for the bride's house on the day appointed for the wedding. On their way, they meet Ma Aung, who forces her company upon them. She manages to stop them on the pretext that various deities should be propitiated on such ^{an} occasion. She then induces Kun Ti to drink. Kun Ti succumbs to her wiles, and get helplessly drunk. He is unable to accompany the elders to the wedding house. The wedding ceremony has thus to be carried out without the bridegroom.

On that night, the prince with the help of Ma Aung sees Kun Mè in her room. They both fall in love with each other. But there remains the problem of Kun Mè's marriage to Kun Ti to be solved. She leaves words with the prince to search for her in the forest. She is going to flee from Kun Ti so as to get the marriage quashed because of her disappearance. She flees on the next day. Kun Ti now regains ~~her~~ consciousness. When he arrives at the bride's house, he finds her missing. He meets Nga Htin Gyi, the hopeful wooer, who informs him of the prince's visit on the previous night. Kun Ti, of course, at once infers that she has eloped with the prince. He, accompanied by his father-in-law, and Nga Htin Gyi, goes to the palace and sues the prince. The case is heard by the prince's father - the king. All the people ~~xx~~ involved in this case are brought in and examined. In the end the king awards compensation to Kun Ti, he orders the joiner to put on a nun's garb and get out of the kingdom, and banishes the prince to exile~~ment~~. The prince with his followers roams about the forest in search of Kun Mè. And eventually he comes to Kusa^{thi}-managara city, where in the absence of a ruler he is crowned king.

Meanwhile, Kun Mè comes to a nunnery. She wishes to become a nun, but the strict abbess refuses her request, as Kun Me has not secured her parents' consent, which is one of the essential conditions for admission. She, thereafter, leaves for the forest again. She weeps and wails. The two guardian

souls

spirits of Kun Mè and the prince enter. They bring the two ~~souls~~ together while their possessors are asleep, just to relieve the couple of their love-sickness. The two souls meet together in human form. When Kun Mè awakes, she finds herself pregnant. She weeps in grief and faints away. Her guardian spirit reappears. He revives her. In response to her entreaties, he foretells her future fate. She, he says, will meet Ma Aung the joiner. These two will proceed to ^{Kuthimanagara} ~~Kuthimanagara~~ city where they will find the prince. The prince, in order to prove his innocence, will take Kun Mè to his father's city. On the way, however, Kun Mè fearing her inability to explain her conception, will be seized with alarm and will flee from the prince. Alone in the forest, she will give birth to a son. No sooner shall the son be born, than a Yogi will come and snatch away the body from her. The Yogi, with his magical power, will make the son grow up at once, and will teach him all the arts. The grown up son, the spirit continues, will set out with his army to ^{Thuwunnabumi} ~~Thuwunnabumi~~ where the prince has now become king on the death of his old father. The son, and the father king will fight in single combat, in which the son will be triumphant. Not knowing that it is his own father, he will ^{be} about to kill him, when the king of dewas will intervene. The king of dewas will then explain everything. The father, mother and the son will be reunited happily in the end.

The first half of the play up to the Flight of Kun Mè is entertaining comedy. We are in a typical Burmese rustic

atmosphere, a compound of simplicity and self-seeking, sound instincts and perverted reasoning, hard work and love of pleasure. We have the domestic rows, which audiences always love, the pathos of Htin Gyíshopeless wooing, the delightful pedantry of the elders accompanying Kun Ti, the supple courtiership of the prince's raffish attendants, the art and eloquence of the go-between, and the dramatic trial-scene. To a modern reader there are seeds of tragedy in the arranged match, which tried a thoughtless girl too hard; but U Pok Ni, a man of his time, seems to have no sympathy for Kun Mè's position.

So far, we are among real people in circumstances not very remote from ordinary life. In the later part of the play, we are in the forest, which is never the "good green wood" to a Burman audience, but always hostile - and amid these scenes of desolation, the unhappy girl, denied the shelter of the convent by a rigid abbess, becomes the sport of superhuman agencies, and finds herself an unmarried mother. The gloom of this part of the play is only relieved by the buffoonery of the two spirits. The homely village folk do not reappear.

~~There are two outstanding characters in the play - Kun~~
~~Mè and Kun Ti.~~

VIII. Characters in the Play

Kun Mè and Kun Ti. Kun Mè and Kun Ti, though they were supposed to have lived in ~~the~~^{an} early century A.D., belonged, in fact, to the seventies of the last century. With the British occupation of Pegu and the opening of the Suez Canal a rapid increase of wealth had been brought to Lower Burma. Their parents were rustics, only partially, and very superficially adapted to the environment in which their later life was cast. Kun Ti had been sent, probably only for a short time, to a school in Rangoon, where he had acquired a certain knowledge of town life and a taste for foreign luxuries. Kun Mè's education had not received the attention which upper class parents in Burma usually bestowed on the education of their daughters. She had had no governess to teach her the accomplishments proper to a young lady of position. Her parents were themselves incapable of attending to her education; quite possibly they held the old fashioned peasant's view that a girl was better without it. Kun Mé had not led a secluded life. She had been made to take her share in working the land and tending the cattle, occupations which would bring her into contact with other young people similarly engaged. The village had been her school, and as a Burma village was a community of persons of the same race, religion and ideals, it was a school very successful in shaping its members to the traditional type. A villager's attitude to life was based mainly on his understanding of

Buddhism. He had some knowledge of its tenets. A reverence for the three precious things - in ~~another~~ ^{another} words, a simple piety - and a considerable acquaintance with Buddhist ~~theatrical~~ stories, the importance of which cannot easily be over-estimated. The stories were appreciated not only for the morals which they conveyed but ^{also} for the descriptions they contain, of the pomp and elegance in which the lives of the Great were spent. A villager accepted life as he found it and enjoyed to the full the simple pleasures open to him, but his mind would dwell sometimes on life in palaces and courts, of which he had heard so much that it probably had not seemed altogether remote or unattainable. One must not forget that it was this life, which was continually being represented in the dramatic performances, which had been popular in Burma for a generation or more. In Kun Mè therefore, we have a girl of the people, but whose parents' wealth would encourage her to entertain romantic anticipations of married life. She was, of course, as a daughter of wealthy parents, prepared to submit to an arranged marriage, and her anticipations are confined to visualizing the sensation which she and her husband, who is sure to be a smart young man ^{are}, going to make at pagoda festivals and similar occasions.

In the meantime, she pursues her ordinary avocation, shows great address in managing her humble lover Htin Gyi, and only gives occasional hints of the strength of ~~her~~ character, which she possesses - as when, in the conversation with her

mother, she points out in vigorous language the incompleteness of the old lady's ideal of a husband. Her parents ought to have realized that their daughter was a young woman of decided views, and in exercising their right to arrange her marriage, they would have been wise to have some regard for the value she set on the social graces and for her strength of character. They were, however, thinking only of money and lands, and hoped to have her married before she knew what had happened.

In this they would have been successful, had not Kun Ti, against the advice of his follower Tha Myat, decided to visit his ^{fiancee} ~~mistress~~ two days before that fixed for the marriage. Kun Ti is a ^{hardworking} ~~hardworking~~ cultivator, who takes his full share with his hired men in the work on the land. He is uncouth; as he says himself, he is blunt of speech and impatient. He is self-willed, even resolute, as in brushing aside all superstitious objections to the ^{fixed} day for his marriage, and in his determination to bring a suit against the prince. There are still persons of this ~~style~~ type in Burma as there are also persons of the type of the go-between Ma Aung. Ma Aung had cultivated the art of flattery and persuasive speech, and Kun Ti, in spite of his native shrewdness, could not stand up to it, but fell an easy victim.

In the modern Burmese novel, Kun Ti would probably be held up to execration for persisting in the scheme for his marriage after Kun Mè's unfavourable reception of him. But we must not look at him through the spectacles of the modern novelists.

It was a contract arranged, as usual, by the parents and binding on the children. He probably felt that Kun Mè would settle down to the wifely duties like other girls similarly given in marriage and that once she was his wife, he was not the man to stand any nonsense from her. In a man of his days and generation, such anticipations were not unreasonable. This appears to be the playwright's attitude, and so we are invited to sympathise with Kun Ti as well as to laugh at him.

Kun Ti's rôle in the play is at an end when by instituting his suit against the prince, he had interposed delay and caused the prince to miss his tryst with Kun Mè. After this Kun Mè is the central figure. Misfortune turns her from a girl into a woman and she feels her trouble with the intensity proper to a woman of her strength of character. Audiences always demand tragedy in the latter part of a play, and Kun Mè provides it in good measure.

The wealthy couple. We first see the Wealthy Talaing couple having a domestic row. Although this scene is included primarily in deference to the tradition of the pya zat, that all elderly husbands and wives had to quarrel for the entertainment of the audience, it also serves to give some indications of their characters, which are further developed in subsequent scenes. Though the husband was boastful and his wife delighted to humiliate him, they were at one in ^{their} ~~the~~ philosophy of life

and were probably intended to be typical of their class and of their time. They had acquired wealth by their own industry and prudence, and in the choice of a son-in-law, the qualifications they demanded were firstly wealth, and secondly the virtues of industry and prudence by which it can be conserved and increased. The graces of life lay outside their view and they would have regarded their daughter as being unreasonable in attaching importance to these. The wife, though rude to her husband, never talks rudely to her daughter. But on the subject of marriage, she assures her, with entire conviction, that solid merits are all that matters and that handsome men do not usually make good husbands. Kun Ti, she compares to a durian - rough on the outside, but full of good qualities. Both parents act on the assumption that the daughter is to render implicit obedience to them. They treasured the old maxim, that a maiden daughter is a source of anxieties, and that to delay her marriage means to court disaster. They thought, therefore, that they were doing their duty as parents by pressing on her marriage to Kun Ti. They had taken no trouble to study their daughter's disposition, and it never occurred to them that it was any part of a parent's ~~parents'~~ duty to do so. There is no indication that after Kun Mè supposed elopement with the prince, either parent had any hankering after a royal son-in-law. On the contrary, the husband attributed this happening to his wife's failure to look after her daughter and though, at first, he hesitates to lay a suit against the prince, this is only because the judge in

the case will be the defendant's own father, the king. In this respect he was typical of his class which never felt safe in arranging a daughter's marriage except among people of her own kind, living in the same neighbourhood, known to the family, not necessarily to the girl.

Ma Aung. Ma Aung is perhaps the most important character in the play. She may have had her prototype in real life, but if not, she may be a combination of the respectable go-between employed in arranging marriages, and the procuress. Either of ~~these~~ practitioners depends for her success on the art of persuasive speech. This is much cultivated in Burma. It is not mere fluency or plausibility so much as an adroitness in getting on confidential terms with people, and involving them in a conversation which they enjoy. Craft, sycophancy, perhaps impudence may be employed, but never so as to alarm the other party or put him on his guard. Nothing will be accomplished unless the person approached can be made to feel that he has been having a heart-to-heart talk. The art employed may be described as practical psychology, the ability to get on the right side of the person, to exploit his vanities or frailties, and sometimes, of course, to appeal to his better feelings. It is not only in the matrimonial sphere that this art is practised; one frequently meets people who are recognised experts and who may be asked to represent a friend's case, to patch up quarrels or to remonstrate with some one acting wrongly or imprudently.

Ma Aung was an experienced and successful go-between, and delighted in her profession. She was not, it would appear, much employed by parents in arranging matches, but more often by men, both old and young, who cast eyes of affection on some girl. She was equally willing to function whether the man's intentions were honourable or dishonourable. She often took the initiative herself, and suggested to possible clients directions in which her services might be useful. She was so confident in her ability that she at once undertook the prince's commission, and was not seriously discouraged when she found that Ma Kun Mé was already promised. This meant her having to waylay ~~waylay~~ Kun Ti and exercise her powers of persuasion not only on Kun Ti but with equal success on the two old men who accompanied him. Even when summoned before the king, she tried to find a way out by denying that she knew anything of the prince and cryptically hinted to the prince that he should support her story. The prince does not take the hint and Ma Aung is ordered to be banished. But she showed her spirit to the last, and when one of the ministers says ^{jokingly} ~~joking~~ that he will come to visit her in the forest convent, she replies to him with a broad jest.

Prince Konmara and his attendants. Prince Konmara was designed to be the hero of the play. He embodies the qualities of a real prince conceived by the playwrights of that period. He is handsome, dignified and good natured. He has only recently been installed as Crown Prince, and, quite properly,

thinks of getting married. He is unfortunate in selecting a girl who is already betrothed, and shews a lack of respect for law and order in agreeing to run away with her. All his subsequent troubles followed from this.

His raffish attendants are, however, very amusing. They are typically supple courtiers - faithful and trusted servants of the prince. They do most of the talking and are primarily responsible for the meeting between their master and Kun Mè. They even accompanied him to his lover's house. Their blind devotion to the prince made them defend his case to the best of their abilities. As they share his prosperity with him, so they do his misery. They follow the prince into his exile.

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TRANSLATION

KONMARA

1/: May it be successful! Thuwunnabônmi in the country of Ramanya: King Ramadipati on the throne. Usual questions and answers. The king orders the ministers to summon his son prince Konmara to a conference.

The minister, who goes to call the prince, addresses the orchestra:- Take due note of the character and endowments of this minister, distinguished by the flying pennant of incomparable intellect, and, so that your recollection may not be impaired, let it be sealed with wax. I am at once a minister and a proverb, a minister (wun) that will make a sensation wherever I go. The wuns, who are spelled with a small dot, who bear the name of wun, as many as you can see are not fit to be measured against or compared with me. If I were to exhibit clearly my peculiar quality with full illustrations and examples, all the counterfeit wuns would, of a certainty, be right in the line of the treatise on admission of inferiority (wun Khan Kyan) and will be put to shame. All other wuns, women in the family way (Ko wun), the orang-outangs (lu wun) of the forest, the bears (wet wun) and poultry (Kyet wun) the pack bullocks (nwa tin wun), the bearers of burdens (wun dan wun ywet) and the falcons (wun lo) which haunt the lakes and streams - will they have effrontery enough to match themselves to me in rivalry, even in an apologetic way? As rivalry is out of the question, I shall have to act like the pair of Brahmani ducks in the zat nipat, who, in view of the inferiority of the

fox, considered him to be no match for them, and, as being superior, I shall have to withdraw myself and keep completely apart. I am a minister pre-eminently fortunate in resourcefulness, intellectual power and character. This audience, this company knows it; the whole country resounds with it.

2/: Floundering frogs and fishes - how, in reliance on their own capabilities, can they flounder against me! The audience will not accept them. They are no match for me. Acting like the lion, who got the better of the vile pig, this minister will be acknowledged superior in dignity by people who have studied old writings. Although they may not laugh outright, they will smile quietly and my rivals will cut a poor figure. People of no principle, poor insignificant creatures may say what they like from base motives with their miserable tongues, may use obscene language with vile intention. But these faults will barely be tolerated by critical hearers, and if notice were to be taken of them, there would be a prosecution under some section of the criminal code. There would be an arrest on warrant, and how would these people rebut the charge and defend themselves? They would have to submit unresistingly. This minister will struggle hard to do good and give admonition and explanations to be stored in the memory. Listen and bear them in mind all your life. Even after your death, for 6 years, don't let them totter to ruin. You beauties in the audience, I am not boasting. From the wise instruction of this minister may you benefit in the future. I will earnestly enjoin

other ministers. I will not admit an atom of vulgarity. The plot of the play will reveal the characteristics of men and their intrigue and crookedness, so that by the extent of your brilliant knowledge you may take thought and avoid them. There! I have said my say plainly. I am now about to proceed with my journey stage by stage. You orchestra, who have ^{been} patronised by royalty, in view of my position which gives me a place of dignity, play the ceremonial drums and trumpets in unison and give this minister, who has got a one syllable title to fame, a proper send-off.

[He reaches his destination].

Minister: (To the Prince)

Incomparable Prince, heir to the throne, who are endowed with the essence of glory and the strong right arm of intellect. I have come to summon you to the presence for a conference, according to royal order.

3/: Prince: Very good. Do you minister return direct to the palace.

Minister: (to the orchestra) There, I must return now. You who delight to draw sweet music from the glass-decorated drums: ~~where~~ ^{when} the intellect, eyes and ears of experienced enlightened and wise men, see, encounter and hear fully all that we do, of a certainty they will praise and marvel at me as a minister of specially notable accomplishments, and without reserve or hesitation, will speak the truth. The gang of bunglers from the depths of the country, grubby fellows, haphazard fumlars, amateurs ought to have their mouths stitched up if it were possible. Their tongues

wag as the wind from their own minds shakes them, and why should one ~~xxxx~~ trouble to listen to the unpleasing things they say? Half cracked people who don't know what they are doing, their sort boast very much and with insolent disposition they speak with great assurance but their mentality is flimsy. For such excessively boastful idiotic ministers to remember carefully, I will now, in an address to the orchestra and in the course of the play, compose a literary work and promulgate it straight away. [Ye amaccā]. Those ministers/^{[Najānanti] who do not know} [Mattam] to ^{or} whom right measure [Vā] and propriety. [Najānanti]—are unknown, [Tena] On account of their ignorance [Pakāsanam Karonti] they wrongly indulge in boasting. [Tam] People who make this mistake [Diṭṭhadhamme] should instantly [Codiyaṇti] be questioned, [Vā] and are worthy of rebuke. [Idam] This [Owādam] is the admonition of this minister. [He] O ministers [Pacchā] in future [Māappamadetha] see you don't forget it. I 4/: have uttered and proclaimed this with the original Pāli and the meaning thereof, and the ears of wise men will have heard it. There! you jewelled ladies, lest the audience should blame me, let the favourite of all this wise company, as this minister returns, as he judges necessary so that I may go off in style, brandish the rod of office before me. I am going to take the royal orders.

Arrives and sits in a respectful attitude.

Prince: Gentlemen in waiting Tha Khīwa, Nyan Min, Yan Gwin, Ngwe Maung Gyi, very eminent for your refined understanding as becomes those who are versed in the ways of the palace, in all departments, however uncommon. I am going in to my royal father

for a conference. Do you open the golden umbrella.

Attendant Ngwe Maung Gyi addresses the orchestra: Through the length and breadth of ^{Zambudipa} ~~Amavassara~~ there is none to be compared with it. Hanthawaddy in Ramanya will outshine other towns a hundred-fold. As it is without defect and has natural grandeur, other cities, which compete, will be sadly worsted and will have to give up. It is the umbrella of the three countries!

It is not a doubtful surmise. Besides the melodious prophecies four times pronounced by the four Self-dependent ones, in old time, with a view to edification, hair relics were enshrined in the excellent Thein (^{guttara} ~~guttara~~) hill with seven names, and so in ^{Nyayan} ~~Nyaxyan~~ (Zambudipa) The Han (Hanthawaddy) has fame which soars high over all. Truly, there is no room for deliberate exaggeration, with its fame noised abroad, it has few rivals. Filled with the ten noises, a city invulnerable, the splendour of the world, without rival, it is the peerless centre of Zambudipa. As for the capital city of Yazagyo whose greatness one has to admit on conjectures from mentions in history, I cannot certainly confirm it as an eye-witness. But the central country of Hanthawaddy, defended by the great water of ocean, has ~~has~~ had no rival in glory throughout 5/: ten worlds: all have to give way and do it reverence. In this central territory all who come to compete will have to admit inferiority. It is unparalleled. (The Prince enters and is installed in the position of Heir Apparent).

Prince (on arrival at the Eastern house consults his gentlemen-in-

(waiting) You pennants of intellect, mirth makers and servants of my childhood, who are veritable foster brothers of Mahawthada, no wise inferior in comparison, impeccable in speech, who, being well versed in the Alamkāra books, can speak clearly and vividly. How long shall I, adornment of your heads, heir to the throne, because of something unusual in the golden letters on my forehead, have to wait till I become an old bachelor, for the maiden whose face is like the brilliant moon, a second Manawhari, with complexion like standard gold, of the race of the four glorious exemplary women, who through all the worlds shall be together with me, with whom I am to tie the knot of love so that she may pillow her head on my right arm, plighting my troth and giving her my heart, that ladylike ten times refined gold, whom I am to wed? Choose some good woman, of whom you may hear within the bounds of Zambudipa, fit to be chief queen and report of her to me.

Attendant Mingala: Glorious lord of exalted bliss, destined to rule your ancestral kingdom, who, by merely stretching out your hand, can obtain anything you desire throughout the whole island of Zambudipa. With all their charm, coquetry and wiles beyond belief, illimitable deceitfulness in plotting that knows no law, women are very drugs of blindness: and if men, besotted in passionate love, give them dominion, they will flaunt the streamer of pride, and in their inordinate conceit, will regard even the universal monarch as their slave. They are rulers of their husbands; they merely sit and eat; they can draw on men, as

in a noose; softly and smoothly, till they are wrecked; and as the golden mouth of Buddha, father of men, never said a good word about them, I respectfully submit that the search for a good woman would certainly be vain.

Attendant Tha Khwa: Exalted opening bud, god of the race of the sun, flourishing twig, of lofty, unblemished descent from the Mali race, of shining glory, whose exquisite attainments will be famous to the end of the world throughout the whole of the Rose-apple land: all men because of lusting after carnal pleasures of the five senses, following a wrong course up and down stream, by their being unable to avoid women, are irretrievably submerged in the complete darkness caused by women. Bending and straddling in mud and mire and muck like an ox under the yoke, they search for food for their wives and children in blind fervour. But, though to please them and gain their favour, they provide these radiant beauties with all their heart's desire, when they find an opportunity in favourable circumstances, these wanton women with their wheedling wiles - these lumps of molasses practise their guile in a way bad enough to frighten one and without any scruple look only for a chance of betrayal. If I am to illustrate my statement by examples, there is the story of Tekkapandita's wife, who was fondly in love with a thief. There is the woman who wrongly and sinfully plotted against Prince Paduma. There is the case of Princess Kanha and the five princes.

There is the story of Kinnarā dewi with her wicked disposition and Nga ^{Kuttha:} ~~Kuttha:~~ there is the story of Brahmini who betrayed

the secret of the Brahman, the parohita, to her paramour: and the case of Cūladhanuggaha's crafty wife, who behaved wantonly by handing the handle of the knife to the thief. Considered in the light of the evidence of these stories, Mingala's words are certainly right. And ~~having this evidence~~ in the light of the authority of the books, we your servants from childhood's days, respectfully submit that we cannot find a woman worthy to be your chief queen.

Attendant Nyan Min: Garland of all the incomparably beautiful maidens, those elegant ones like lush orchids, who cause all beholders to sigh and pine for love, my lord. (On the other hand) besides the unequalled four noble ladies Thanbula, Madi, Kinnari and Amayā, there are Thuzata, Athitapon and Me U Don, who being most honourable are without wickedness or wile, and are guardians of the race of women; my lord of supreme glory and attainments: as these women are equally replete with righteousness and never fading glory, they are the chiefs of the women and the greatest of the great. Their virtues and greatness are celebrated in the zats. They are equally endowed with the five qualities and free of the six faults and fit for anointment and elevation to the southern palace. You, as master of the brow writing, by the early help of your glory and the intervention of ¹ Vinathu nat, will find that the lines of your fates will come together, O lord of lofty might and attainment.

(1) Probably Vishnu.

Attendant Yan Kwin: Head ornament of all pure maidens who, having once seen your unforgettable glory, thrilled with love and raved with longing, my lord, Crown prince. It is women, who help to keep us from deviation and swerving. They are like a tethering post which keeps (husbands) firmly fixed ^{to it} and never let them go astray. If a man were to uproot and throw aside these ^{excellent safeguards} virtuous ~~traces~~, which are as great as the earth, he would not attain to the full stature of manhood. In our bachelor's days we keep bad company, like a horse which escapes from a stable; we uselessly fritter away our day without any substantial gain 8/:to show; we cast away our time uselessly in the wilderness of life. If we truly love these guardians of property, they make men of us, keep us from failing or falling away and enable us to live a respectable life with our sons and daughters. This is very different from our state as bachelor. Being wholeheartedly complaisant and submissive, they see that not a scruple or scrap of our belongings is mislaid or misused. In this world of ours, any wifeless man can scarcely be said to live like a human being. For this reason, I venture to advise your highness to look ceaselessly for a wife.

Attendant Ngwe Maung Gyi: Crest of all crowns, glorified in all prophecies of excellent attainment; and descendant from lineage of the Sakkiyam, my lord prince. There is an old saying that pork is the best of all meat, yet if, when we are eating it cooked, we direct our thoughts to the pig's trough, the pig's food and the pig's appearance, and so deliberately seek to disgust

ourselves, how could we ever eat pork ? In the same way, if we alarm ourselves by thinking too much of the wickedness and wantonness of women, how could we marry ? All of us are but human beings, and if we are going to concentrate attention on unregenerate filthy wallowings in this slime of lust, we have no right to say that all instances of uncontrolled and dissolute behaviour are found among women. It is the man's business to keep as good a watch over them as possible. If at the prompting of immodest desire, they harbour deceit, and if now and then fire-like passion fiercely intense blazes forth, we have only to study the symptoms and can usually find some remedy. If they fall into errors of prevarication or scolding, we can admonish them. And if their behaviour becomes outrageous, or loose and unprincipled, we have only to get rid of such vile creatures. There are clear examples in the books showing how the ^{two} sorts of women - Thiriwunna and Kalakanni - are not alike. One can never 9/: be associated with the other, for they are vastly different. (On the other hand) Yathawdaya and the embryo Buddha, Medaw Maya and Thudawdana, Nakulamata and her spouse, throughout their numerous existences in the countless worlds, without losing affection, had continuously married each other; and if you, my lord, reflect ^{on} the meaning of these facts, you may expect from the vow of constancy with which of old you garlanded yourself, and the devout supplications you had offered, and the lasting affection which you plighted each other, that before long, you will meet the maiden, beautiful as a spray of pearls, with whom

you are destined to live in wedded love for a hundred years. Your merits are great, and I don't think that you will have to wait for many years.

Prince: Sharp and of nimble intellect in every situation, guarded and discreet, ^{able} ~~xxx~~ to judge indications and to form appropriate plans, you, my distinguished foster brothers and gentlemen, in-waiting. In merry talk with the servants of my childhood, we have discussed at length the possibilities of finding the elegant maiden, who ^{is} equal in attainment and fit to be my right hand queen. You, exercising your frolic fancy, have expressed your opinions as the circumstances demanded, and in a manner pleasing to my ears. You have incurred no blame. But, now, I am going to seek sleep on my royal bedstead. And let the maidens all equally courtly and winning in their ways, stay near the glass encrusted couch, and forming a bevy of beauty wait on me; and let ~~xxx~~ them, with golden wax like arms, in appearance like graceful Thuza, with loving zeal, place both hands upon me where I lie, and caressingly massage me on left and right. And let other attendants, with dresses bearing the hare-brand, in sweet disorder, like fairies, their skirts worn high at the waist and soft Bassein shawls thrown on one shoulder and under the opposite arm, carelessly so as half to reveal and half to conceal, let those
10/: sprightly damsels of surpassing elegance, fascinatingly holding their golden fans remain by my couch and ever gently wave them in unison and fan so as to make a breeze. I will go to sleep listening the while to the chorus sung as they fan me, servants of my childhood. ...

[Exeunt].

[Wealthy Talaing couple of the west suburb enter]

Wealthy Talaing: Splendid with buffaloes and carts, ruler of farms and granaries, very wealthy Shin Paik.

Wife: Insignificant object, eyesore, you of the ^{brindled} ~~braided~~ hair, who keep shouting about nothing. You must call me every time you have a spare moment. Shall I let myself go and give you the rough side of my tongue? You, the half cracked creature with your perpetual smirk on your face, what do you take me for, Maung Kwi ?

W.T.: You of caustic speech, boss of a wife, whom I hesitate to call, lady wife. A little business of no great importance has arisen, of which I must tell you. And afraid of you as I am, I have to call you, Shin Paik; you do scold me so, you know.

W.: You overdo your deference and flattery. Cut out this shameful talk and explain at once what you are at. Another word of nonsensical chaff, Maung Kwi, and you are as good as sent flying with a smack on your cheek.

W.T.: Abrupt and precipitate one, don't scold, and don't shout at me, please. You well know that I live in terror of you, Shin Paik. Chieftainess Burnished Gold, without frippery I will pour out my words. Just listen now. Because of our pure offerings in times gone by, and their merits accruing in this existence, we are sufficiently provided with lands, good house, buffaloes 11/and cattle. Our fame spreads far and wide. All our granaries are overflowing with Kaukkyi,¹ Sabanet,¹ Hnitthatthi and Midon.¹

(1) Kinds of paddy.

It was to show you the extent of our ever increasing wealth, as I have calculated and ascertained, that, I called you, my dear. You should not shout at me like this, Shin Paik.

W.: O you, who in the months of Kason and Nayon, at the beginning of the rainy season, purblind with toil, daubed with dirty mud among the fields, hold sway over buffaloes and cattle, with dishevelled hair resembling a ghost. Apple of my eyes: you are a fine fellow! With great circumlocution and bombastic talk, what a blowing of your own trumpet! You declare how much Midon there is; the tremendous yield of Kaukkyi¹; how granaries and houses are filled with Taungpyan¹; how much there is of Ngasein¹ and Sabanet¹; and how the Kaukkyi¹ stalks are bending under big grains. Shamelessly, when unable to boast to other people, with overweening conceit of yourself, you exalt your wife to "lady wife", and pour forth your boastings on her. With four or five hoofs of buffaloes and a few skinny cattle, you are egotistical and you make a hollow vaunt. I don't want to hear it; I don't. In these days, even the Upper Burman, coming down to the rice fields in Lower Burma, as hired labourers, can have a beautiful Lower Burman wife, and set up to be somebody, and make himself look prosperous. Possessing a tiny bundle of fortune, worth four farthings, don't be too swollen-headed at being called a wealthy person. If the mere village crier wears a pith-topi, the village ten house chief will not be able to go any better, Maung Kwi.

(1) Kinds of paddy.

W.T.: My dear life-giver, and mistress of the house, you talk like this just because your ideas are a little antiquated. Nowadays it is only if you can vaunt and make a big show that you can pass muster; do you know that? Only those command respect who exaggerate and boast, and who are well matured in this art. The moment we hint we are not so successful in making bits of 12/copper and silver as before, even those who are our friends, will regard us as destitutes and shun us. As it is the age in which when a husband is hard up, even his wife fails in deference, and wants to flout him, I have to use boastful words/at which your alarming outburst is worse than the proclamation made by the gongs. What a simple woman you are! Why don't you make/up-to-date ^{use of your} ~~my~~ ideas in this instance, hey! Shin Paik?

W.: You, with whose destiny mine was bound up, before this elegant and noble maiden, reclining on the couch, wore Bengali vests, and when I was still in childhood and not fully clothed, and, when we unrestrainedly and roughly bantered each other in the fields as you tended your cattle and I brought your rice; you, who are the sharer of my life, handsome and gentle and joyful in nature, M^{an} Shwe Kwi. Only if there is water will paddy plants bear grain; only if there is money will the public acclaim. Unless conditions are favourable, it is hopeless. Are you displaying and making boasts of yourself ^{befitting} ~~befitting~~ to your title of "wealthy man"? It is like licking salt when you are feeble. You are asking for trouble. As for the prestige derived from silver and gold, when these two dignitaries are with us, it is very potent. Without any justification, as soon as they hear

that so and so is rich, people come from over the whole of Zambudipa, one man after the other, in the expectation of getting help, though you have no intention of helping. They sprinkle a little salt on what suits them and lick it to a pulp. In this complicated world, as you will not make a good appearance with little money, but only with a lot, if you want to boast, and to support your boasting with something solid, try to get money. Mere boasting and exaggeration won't suffice Maung Kwi.

W.T.: You, my heart who, until I relax, keep up the strain, who like flattery and who unless one allows you the victory maintain
13/: your aggressive feathers-a-bristle. Don't keep talking in your keenness to win, showing the power of your tongue by speaking ten words for the other person's one, my life-sharer and dainty darling. Those two, our daughter and Nga Htin Gyi, had gone to the fields early in the day, and it is nearly time that they should be hungry. So, ~~you~~ please go and look out for your daughter's arrival, my lady-wife.

[Exeunt].

Enter wealthy man's daughter Ma Kun Mè and Nga Htin Gyi, singing the "Bon Gyi Song".

Song: Brother, rain has fallen, and there is water on our rice-land. Brother, we have raised field ridges and harrowed: let us sow the seed. In the interior where the land is not free from grass, I wield my long knife. I have partly cleared ^{it} ~~them~~, my Amaranth; take the seeds and scatter them. Brother, after we have finished the work of harrowing, we mend the bare patches and

our heavy labour is over. The Herald of Full Ears is in flower on the ridges and scents ~~in~~ the air.

Nga Htin Gyi: You, who in Maung Htin's opinion, always look graceful and lovable, and who in beauty are transcendant, Ma Kun Mè. What a tiresome job it is! Because of my attachment to you, I have tried to give a turn to the conversation and drop hints; yet you don't seem to catch their meanings. Placing myself at your disposal for any service, I stick on with you as a slave. The young men of the village are very jealous of me. And you, Ma Gyi Mè, I can't make you out. Your father and mother look on me with kindly eyes, seemingly as their son-in-law to be. Mother! please tell me straight the day on which my bachelor days are to end.¹ Let me hear it so as to ease my mind.

14/: Wealthy Man's Daughter: You, who heap up affection on every maiden you see, with expectation of winning her, and who are incomparable in secretly seeking love of girls, and who have to be content only with wishing love, O! Maung Gyi Htin.

N.H.G.: You, to whose exalted words like the lion ^{lymph} ~~lymph~~ I will listen with the golden saucers of my ears. With your divine melodious voice, please let me know the state of our love affair, Ma Gyi Mè.

W.m.d.: How funny to ask me about the day on which you will be old! From the day you were born up to the present, is there any day on which you are not growing older? You had better think over your words carefully, Maung Htin Gyi.

(1) Play on the word "old".

N.H.G.: What a wrong notion you have. Timorous though I am, I, the other party concerned, in the hope of improving my position, ask you to tell me the day. How you number my days! Old [married] one day: dead the next.

N.H.G.: sings a sonnet. She knows not that I am unbearably distressed, and secretly I am mad with doting upon her. Countless times, my mind flies to you. As one ill at ease and oppressed by anxiety, I look for some opportunity and resolve to force myself on you and declare my feelings, but the words will not come out. Thus beset by anguish, I am doomed by my miserable fate to go on wooing till death. I shall truly be constant. Even though the sun circle withershins and water flows in spate up the mountain, I certainly dare not think of inconsistency even to a hair's breadth, O moon of my delight.

W.m.d.: Will you truly and honestly, without any vacillation, try to win this essence of jasmine? If you discover some new ones to be ^{wooed} ~~wooded~~, will you cut short your love of me and attach yourself to any one ~~or~~ whom you can lay hold of, and go hanging round the house to be employed as a servant? Tell your sister clearly that she may trust you fully, and declare by the name of Buddha "I'll not swerve and be unsteady in my affection to you at any time", Maung Htin Gyi.

N.H.G. [sings a sonnet, to take the oath].

Song: If I become heedless and faithless, may the lord of Kyaikwaing be the witness. I do not demur to ~~attesting by~~ swearing on the testament and by the Lords of Thadukan, Shinbin, and Kyaikshwekhauk ~~Kyaikshwekhauk~~ at Syriam to convince you. My affection will not

tread on my prone body. Though the king of dewas, from the summit of Mount Meru, who is Athura's son-in-law, with sparkling and resplendent ear ornaments and crown, were to come between us, I will not be false, my ornamental hair pin. I am one, who dares to risk his life in a snake-hole for you, Ma Gyi Mè. Put my sincerity to the test in any way you wish; I am ready for ~~my~~ any part.

W.m.d.: I spoke but words to suit the occasion. This old moon-calf of conspicuous idiocy, with his ridiculous sighing and puffing, got the sort of thing he wanted. Oh! hey: Maung Htin Gyi, it is nearly time to return home. Make the road easy for us. Come, let's be stepping.

[Maung Htin Gyi addresses the orchestra:

Yo! before it is dark, we, husband and wife, will return from the paddy fields to the wealthy man's house with its spacious compound,¹ Ho! master of the glass decorated drums. You (to the audience) who are residing happily in the centre of Hantawaddy, my friends, I, speaking words in treble rhyme to the drum accompaniment, in order to create a heartmoving story, will with a speech, neither long nor short, crave your favour; you, the matchless and incomparable ones. While I use the treble rhyming style, according to the established tradition, my words, which are like the water pouring forth from the golden kettle, will not be confused. They are indistinguishable from the style of Sale

(1) Spoonerisms.

(U Pon Nya); people will take me to be that great man. [Note this], you who enjoy this golden drama. It is because of this fact that all the people who have been to this day, say that I am one of the greatest performers. Ho! hear it! You, who know well how to praise a man to the skies, bevy of fairy-like ladies, if you say that my comprehensive intellectual capacity is unique, it will not be an exaggeration. I will not belie my words, my friends. As it were rubbing gold on touch-stone, test in my abilities; and if others want to show their skill ~~xxx~~ (treble rhyme), let them do so; and if they want to compare theirs with mine, let them do it. If you, lovable beauty^{ies}, the most graceful of all the graceful girls, weigh the matter in your mind, you will realise ~~xxx~~ ^{my} merits. Choose a body of learned people as arbitrators and let them settle the issue. Let me not have to explain the matter ^{by} bringing forward ~~by~~ illustrations. If you, queens of beauty, believe me, do make a bet in your secret hearts on me. If other people, ashamed to submit, come forward and dare to boast and compete with me, please, ladies, try to pick out the one who is to win the contest. Because I am the greatest authority on triple rhymes in this land of ^{Eugenia} ~~England~~, let no one come troubling me any more. As I am well known all over this earth, you who are our wise and illustrious orchestra, in accordance with truth, in detail and at length, do your best to extol me ^{gently} by playing the drums with left hand (as well as right), you royal orchestra.

W.m.d. [sings] I, this slim ~~and~~ girl of olive complexion, thought that you would come and meet me; but you elude my love; you have the heart to be indifferent to me. I long for you and I

pine after you. My heart, almost consumed by troubles, is laid low. You, handsome youth and my other life, know I am in a strait; I gaze sadly and dreamingly. I am heart-broken, as you don't care for me or think of me. While cherishing hope, I am overwhelmed by fear and anxiety: I shall never get any relief. Meantime, when I recollect my love, it aggravates my grief. I am feeling depressed. Unable to cheer myself, my golden spirit will probably be crushed, will crumble down and shrivel. Meanwhile, this girl, your dear beauty must go on languishing. Oh! please come and meet me; I am still looking out for you. I, the orchid and nosegay of divine flowers, whose mind is seething with torments, am bereft of strength by longing for my lover. In this stretch of forest, marked with meandering tracks, oh! this girl is growing weary. You, of the highest royal blood, come forward to greet me. You, with ^{towering} ~~laxaxx~~ glory and sweet smiles, Oh! as you come not to meet me, I am experiencing such terrors. Your darling is so exhausted that she can hardly walk. Please behold me in the windings of the by-paths. Panting with fatigue in the wide forest there is nothing for me but weariness. In the wild green wood, I, foolish one, still entertain my belief and expectation that you will come to fetch me.

[Arrives at the wealthy man's house].

W.m.d.: You, who falsify (the proverb) that a slave not in debt is no slave at all, you, who cannot refuse service, whom fate has irrevocably entered in the roll of slaves, you devoted retainer of our household, charming Maung Htin Gyi.

18/: M.H.G.: Your voice is sweet and cool, like the taste of Mango-
steens, and I am still relishing it, Mi Mi.

W.m.d.: We have come to our dwelling house. Don't let out idle
words for other people to hear. We shall only be put to great
shame. Let the words spoken in the forest be forgotten in the
forest, Maung Htin Gyi.

M.H.G.: [accosts the wealthy man] You, who are like my elder
as well as younger uncle, who are not unlike my father-in-law
and for whom I cherish affection, O! wealthy man. I have start-
ed and done all the works in father's fields, consulting sister
Ma Kun Mè in all matters, to accord with father's wish. I have
unyoked the plough oxen; and I return home, as dusk sets in.
Yet, don't think I will be too wearied. By day light and night
light and without interruption, just look for a chance to make
use of me; I'll discharge my duties wholeheartedly.

Wealthy man: Very well, Maung Htin Gyi. My daughter, myself and
my wife likewise, all three of us have in mind thus:[icchanti]
we want, [Vā]^{or}/we are prepared to like and adore as our son-in-law
[analassam] the man who is not slothful [utṭhānaṃ] who is diligent.
[Iti tasmā]/ Therefore, [mama putto] my son Maung Htin Gyi,
[sabbadā] always [kariṃsu] see that anything you do [manāpaṃ]
is gratifying to us. [Ayamevasallapito] I need say no more.
[Tanukokimnu]/ In fact you are a smart chap. Aren't you!

N.H.G.T: Father, as these are words from the books, I have but
to obey them. Even I do divine father's attitude. In ^a ~~the~~ section
of (Vidhuro Pyo) where her parents are about to give away

19/:

Trandati to Punnaka, it is written thus "There is none more knotty than the problem of handing over the girl to a man in marriage. It is really a very hard matter." Taking this passage into account, I am aware that you are still assaying my value, wealthy man, Sir.

[The wealthy man replies to him suitably. Exit Maung Htin Gyi.

The wealthy man consults with his wife].

W.m.: You, whose scolding I never remember against you, whom I love more and more and will never reproach, O radiant beauty. Our daughter Ma Kun Mè to whom we give our life, and for whose equal we can look only to the silvery moon, has somehow or other, day by day gradually grown to maturity. This elegant and radiant girl ~~girl~~ has attained the age of puberty. Don't keep open house to all who come and go as our friends and acquaintances. If she starts going wrong, it will soon be all over. If the neighbours ~~ing~~ start corrupting her, the whole vessel will be upset. How dreadful this age is! When people come to know our nature, this being a degenerated ~~age~~ period - if they get the tail they eat it; and if they get the head they will chew it. As regards sons and daughters, they have a tendency to attend rather to the misleading words of other people than their parents' advice. As for the people of this place, they cannot be trusted. Even with those who pay visits to us as honoured guests, we must be thoroughly able to react ^{to} their facial expression. If we don't scrutinize closely, in a moment of slackness, the mischief will be done. Bringing up a daughter means that we have to keep watch

on her with our life at the tip of our hair, before she settles down to married life. I have bound myself by an expressed promise to Shin Htaw and Maung Awi, to marry our daughter to their son Kun Ti, who was born to them after the ceremony of encirclement with white cloth had united them. He is the son-in-law whom we can employ as ox or buffalo. Don't let her reject or evade our purpose. See that you ^{make} Kun Mè compliant, Shin Paik.

20/: W.M.W.: Ay! Yes! Don't let us have any troubles with our daughter. The other day, about three or four beaux were bustling about coming and going beneath the gourd-frame in front of our house. Their ways of behaving made me so mad that I had to threaten and abuse them from the house. This is one instance. Our pretty daughter, apple of our eyes - what a girl she is! She had so many song-papers and such that I had to sell them wholesale to the sugar-grocer. I never buy anything such as shawl or petticoat and ^{yet} I can't imagine from where she got ~~these~~ ^{of them} four or five. These are the modern girl's artifices. If she is like oil which searches for holes, and happens to meet some fellow or other, the twig of jasmine, our necklace will certainly be ruined. As to Nga Ti, he is no other than the son of Shin Htaw and Maung Awi. Come to a final agreement and fix them down promptly. The people of the time are outrageous. In the market place, and along the road, the habit of abducting girls in a carriage, after contriving plots with the Indian drivers, is rife; so let us dispose of her on the best terms we can get. To speak my mind truly and sincerely, what a ^{harrowing} ~~harrowing~~ job it is to look after a maiden daughter, my dear.

W.M.: 'Aye! Quite so! dear house-wife. When a daughter comes of age, she is like a burning fire which rages inside the parents' mind. Everybody has to undergo the same ordeal.

21/: There! you, my dear, who resemble Manaw, my orchid! It is, however, the evening twilight and the sun's crystal beams are dim; the villagers as their usual practice is, are hailing one another and I expect, they have kindled the mosquito-fires among the mangers. Everywhere darkness prevails. Fog and mist envelop the whole place. As the light is poor, I can't see the other side of the clearing distinctly. Is it because of the vapour that mist has enwrapped the whole place? According to the current saying, we have approached the time "when the brothers hardly recognise each other", "when the wild cattle have to be driven into the fold", as the glassy rays of the sun become dim. In our country village, with its threshing floor on the rising ground and the mists all round, there is no sweet-pealing time-bell or time-drum. Just like our fathers before, we are satisfied to take the crowing of the golden cock, who reckons and indicates, as giving the correct time. The evening cock-crow denotes and heralds "the children's bed time". A little later it crows with full voice, all the adults will be lying in their beds. It is termed "the head-on-pillow cock". Again after that, it is rightly called "bachelor's return". After this is "midnight cock". Before the glassy colour has appeared (on the sky), in the hour of half dark and half light, the cock crows and declares the time, and it is known as "cock of earliest dawn". One crow after this, the aurora emerges. Glassy colours spread

out and boldly tread the eastern sky. This is called the "day break crow". As there is always the "clock of the cock", the hour will never go wrong for a minute or second.

Noisily, up to the third stage of night, for three several times, the cock, flapping its wings has crowed. The voice of the blue cock has died away in silence. Let us sleep, lady wife.

[Exeunt].

Kun~~ik~~ Ti, the wealthy man's son from the northern suburb, and his attendant farm labourer Nga Tha Myat enter.

Kun Ti: [sings a big drum-song] In the beginning of the rainy season, I, your dear, had to harrow the fields, and raise the paddy plants; my thought of calling on you was never realized; I could only send messages to you from the fields I am harrowing. In the threshing floor amidst the fields, my mind is fraught with a load of distress. Help me, rescue me. My mind is in too much of a ferment. It is love-sickness. It is love-sickness. I am counting the days till you will rescue me. My heart is smouldering. I can't check my tears of yearning. Silently, I weep by myself. You, noble and supple pedicle of the orchid, to whom I am attached, pray come and see. Oh! you, my fair and beautiful lover, who possess a charming air, all that constitutes my life is almost departing. O eyelid of my eye, you never think to ease my sufferings; I cannot control myself; I cannot remain composed and firm. I cannot be genial and bright, You have the heart to leave me in this suffering and distress, my dear. Besides, after the ears of the paddy are filling, there is the

plague of sparrows and pest of rats. On the bird-watching platform, I endure the cold blast of the wind. On the four post platform, Oh! I am miserable. When harvesting is over, thrashing out and gathering paddy are to be done. Before I can store it up in the granaries, do not, O sky! by accumulating clouds and vapour, harass me with your thunders. How I hate the thought!

Kun Ti: You, who hire yourself like an ox for stated days and month and fixed wages at hard work of harrowing or salt boiling, whose body bears layers of dirt, Tha Myat, offence to my eyes! As we have finished reaping and gathering the harvest, all our tasks have been completed. ^{It} ~~There~~ seems only the affair of asking ^{remains.} for a wife ~~XXXXXXXX~~ Last year, I heard my parents and hers talking seriously of our marriage. They agreed that when paddy ~~disappeared~~ appeared from the threshing floor, when the month of Tabodwe is over and Taboung comes, I should be betrothed and married without fail to Ma Kun Mè. It will be proper for me to visit her. Otherwise, when we have entered into matrimony, my wife might remember and pour forth reproaches with a "How heartless you were! How could you stay away so long?" And I should be in difficulties for a plausible retort. I had better direct ^{out} my steps quickly towards her dwelling house where she is looking for me, counting the days to my visit by bending her golden fingers as one who breaks a tally stick, Tha Myat. According to all reports, she is indeed a beautiful girl. And if she is as beautiful as they say, what a triumph it will be when about five o'clock in the evening, we drive through all parts of the town such as the Stone Jetty, and Writers' Quarters, (sitting)

like gold and emerald, sun and moon in our dog-cart! How sick with envy all my schoolmates, friends of early days, will be! For, sad to say, Maung Tha Myat, no one who sees himself outshone can escape jealous feelings.

Tha Myat: You're not much to look at. Don't swagger in this cocksure way. Any tomfool meddling in a matter finally settled by the old people will be a mistake. Remember the practice of Indian marriage. Don't go prancing to her house till the wedding night. Don't flabbergast them all by showing yourself.

K.T.: O mother! What a wrong view of the thing you are taking. Are you drawing an analogy from Min Kutha and Mè Papawadi? Although I am indeed a farmer, yet the price of paddy last year was good and I have aimed at being perfectly turned out by buying a satin turban with four-side fringe, purple colour waistcloth, the betel-stalk stripe jean jacket, and red satin handkerchief. And that's not all. To swank it like a modern townsman, I have made discriminating acquisition of a pair of shoes and a walking stick. Don't be like an inauspicious bird flying across the road on which Maung Kunti will go, with your ill-advised remarks; It does not meet with my approval.

T.M.: If you attire yourself in these, you will just be the image of a big Karen probationer of the monkhood. Don't go and show a trade sample of yourself in front of the glorious beauty and emerald mirror. It matters not if she has only heard reports; but once she has seen your face, the words that the parents have spoken beforehand will be brought to nought, Maung Kun Ti.

K.T.: Hey! Woman is like a flower. If she comes in the way of the brow writing, no matter whose the nose that smells may be, that man is her master and she will never refuse to submit. I, Kun Ti ~~Kxxxx~~, the fortunate one, surpass the man who receives a winning number in the luck-testing twenty thousand prize lottery. I am unique in the present age. Haven't you heard of my reputation? What an insolent parallel you've drawn! With this elbow called "The Tornado", I'll pound you. Don't let me hear any such talk in the future, hey! Nga Tha Myat.

Tha Myat: [weeps] O mother! How can I find the resonant penetrating voice ^{wherewith} ~~wherewith~~ adequately to sing my woes in lyric strain! As with the audience-compelling voice of the senior actor Nè San when he speaks and sings as day breaks, O fine jasmine flowers! I'll simply shout: mother! You maidens, who wear the artificial flower on your heads, ^{patronesses} ~~patronesses~~ of this golden performance, as this wretched fellow is confronting his woes - O mother! - put your tender arms round me, and raise me up.

T.M.: [aside] Well; well. I advised him in his own interests, but it wasn't acceptable to him. To please him, I should only be flattering and compliant.- [To Kun Ti] O Maung Kun Ti! I was only teasing you. Is there anyone in this Zambudipa who can vie with you? Please proceed to Kun Mè's dwelling place. Whom should we care for, Kun Ti?

K.T.: Aye! I don't overstate the case. In this centre Zambudipa, who dares to counter me? I'll trample on his face and tear it up. Hark ~~to~~ my words attentively; I'll resolve the matter for you. ~~I~~ Never boast without justification. Give way, be gone or

you'll be in for trouble. I mean it. You insignificant fleas
 tatterdemalions
~~kakka-kakka-kakka~~ of this island, don't come near me. Don't
 vaunt yourselves or compare yourselves with me. You, creatures
 who only deserve to be cursed, how dare you? You quite mistake
 the matter. Your condition of life is base, and you don't appre-
 ciate the lofty status of this savant. You don't know what you're
 doing in ~~the~~ evening yourselves with me. You, oily-tongued
 cheats, your rivalry is mere effrontery. You are no more a match
 for me than the glowworm is to the moon, or the anthill to Mount
 Meru. Keep away. There will never be equality. We are as wide
 apart as the places of the sun-rising and setting, as this shore
 from that. Don't thrust yourselves forward to compete with the
 zenith. I am best of the best. Throughout this central ^{portion} ~~position~~
 of the Southern island, you should shun me. Will you be equal
 to me? I am the three-mast boat. Can you outsail me? I am not
 boasting: it is true. You had better live as my henchmen. (For,
 ladies, they are quite unworthy to compare themselves with me).
 So stop this foolish competition; I am the acme of excellence.
 Away: riff-raff! Don't boast without justification. With the
 encouragement of prophetic verses, what should I care? I'll go
 and accost her now. Isn't she just like water in the palm of my
 hand, Maung Tha Myat?

T.M.: Quite so, Maung Kun Ti. You, who are lucky and fortunate
 and renowned, are adroit to grab the big fish. Let us go straight
 to Ma Kun Mè, who can be likened to the noble right hand queen
 in deportment and whose elegance to the moon.

There! those songs, that are the combination of unusual

cadences, flute, nabe, goya, Chinese and band music, are sung
 26/:by all sorts of play-troupe. Moreover, the young beaux, who
 are out at nights, wherever they go, loudly and incessantly
 bawl them to the annoyance of all hearers. They also whistle
 them with contracted mouth and contorted faces. But, we, with-
 out being at all uncouth, will as a model for others compose
 a song to Talaing music, brandishing the single-stick the while.
 You, glass-decked orchestra which is encompassed with the
 serpent, let there be no break in the tuneful adagio notes in
 the tuneful sound of the drums. The drum master will without
 the oboe (hnè) accompaniment, play a roulade. Your part be it,
 brother Kun Ti, to dance restrainedly in a circular movement,
 and sing a Talaing song with correct pronunciation.

[The orchestra plays a Talaing tune, and Kun Ti sings to
 it. "The noble bird, with the colour of the Brahmani goose,
 has a golden beak; the elephant has beautiful tusks and
 trunk"].

This is the prelude:

Pretty maiden sisters

leaving prudence

went acted as wives of Kalas.

The men put on sails, verily, with slackened (sheets)

Fled exerting themselves, departed,

Passed close to Muh Pon,

Their dwelling place indeed.

(The wives) affected by sighing longing
remember, regard, weep. They (the men) went to
Mecca town.

This is a prophetic song that appeared between 1184-1187
B.E. (1822-25 A.D.): it portended the marriage of young
Talaing maidens - who slighted and discarded their religion -
with Indians. The meaning of this prophetic song is thus:
"Pretty tender maidens forsaking prudence will marry foreigners
(Indians). They will then be in trouble, as (the Indians)
spread their full white sails and depart to their native place
Mecca. They will verily be left longing on the cape called
Mupon.

27/: Another kind of Prelude: As I, the daughter, am ugly, I do not
get my man; my father will have to go and buy a husband for me.
I with a ladle in my hand, brood sadly in a corner of the kitchen,
O headman of "Ye".

[The orchestra plays:- let us come close together and try
to kiss each other ... le le le le; le le le le le. O
headman of "Ye", O headman of "Ye"].

Song: In a plot on our farm, two oxen are yoked; they will
certainly harrow the land. I am a cultivator of the fields.
The rain is heavy. Parents-in-law are called "Khamssi", O young

daughter Ma Kun Mè. The stalks of paddy from this land are good; they need only reaping, O sister. Remember my mother says that it is a present for her daughter-in-law. It is a double relationship.

Talaing old yearning song: My fervent longing and affection go to you: I rave and murmur, "O sister". I huddle myself in distress: I cannot console myself in this period of ours, because of my ^ucontinental dread of being robbed of my sweetheart. "We shall be separated", I groan and groan thus. I, this Burman, am dying with anxiety. I am exhausted, my sister; I am exhausted, dear. [They arrive].

Kunti: We have reached Ma Kun Mè's house at an opportune time. Let us listen to the voice of her fond imaginings from the hall, and wait quietly for a while, Tha Myat.

The wealthy man's daughter [from her inner apartment]: In front of the adjustable mirror, I, the pattern of delicate beauty, dab my face with the pleasant scented powder; I am preparing to make a good show. As the effect is not really just right,
 28/: I have to rub the powder off twice, for, my lover is due to-day. Once more, placing the supported mirror on my golden knees, I, the maiden of elegant taste, first smear my face with thanakha water, and by means of powder-puff and sweet scent, I perfume by dabb^ying it lightly. As for a slight thickness of the make-up,

I, the dweller of a lone abode, can't bring myself to alter it. When you come here, Ko Kun Ti, with your golden right hand, it is for you to rub it off. My lord of high glory, altogether the two fates have destined you and me, this bunch of crocus, with whom you will repose side by side on the golden pillow, to live in harmony to the end of our existence; yet, I, this maiden, hoping that there is still time for my lord, who is pliant and handsome, to come, gently lying on my side and without narrowing down my eyes, have to look out for you intently. I wonder whether you, heartless fellow, will/ever appear! Presumably, because of my misjudgment of you, the thanakha on my face will be in vain. Is it because you feel sure of getting the girl without coming that you don't trouble to pay me proper attention, Ko Kun Ti ?

Dear, I have looked out for you ^{too} ~~long~~ long. Ah, hoping that you would come, and because my mind is engrossed in my loving one, I don't close my eyes. It is after mid-night. Have you, with deceitful intention and practices to desert and betray, forgotten me ? You, who are not devotedly attached to me, have the heart to ~~deceive~~ ^{deceive} by declaring repeatedly that you would come to this girl of great glory/. I cannot go to sleep; I am always seeing you in my vision. In my bed-room, while cowering in my bed with the anticipation (of your coming), as the cat suddenly snuggles down, I, who am reclining on the bed, infer that you have come, Maung Maung. May calamity befall that large ^{tom} ~~cat~~ cat, whom I mistook for you, Maung; and how it startles me! It is only because you don't by chance appear suddenly, as it might be

that I run on like this. If you ^{come} ~~xxxx~~, this girl, the dweller of a lone abode, will of course assume an air of shyness and of not looking out for you, and gently turning aside my face, I certainly should put on an appearance of reserve. If you are coming, please come, Ko Kun Ti.

29/: I, this girl, who take refuge in your right arm, have perceived the true reason for your failing to come. You will be in the arms of some girl, who is wearing a satin petticoat imported from Mecca, who flaunts the two royal hair-plaits, who with her wiles, ensnares you by fabricating deceits, and who, with the "Eastern English scents", repeatedly tempts you to stay. Maung Maung, is it because you are off your guard? But, as parents on both sides have already given, why should I vex myself unduly? I, who with my pretty air and distinguished graces, am going to turn my wistful thoughts to the future.

Tha Myat: There! Hear it now! She is the pearl, which issued from the elephant's head; her manners are sprightly; she is going to get a graceful and handsome husband. She, in the front part of her bed-room, will speak out her wistful thought. We had better listen to it quietly. Then I shall produce "the supreme ruler of the clouds", so that when she sees ~~xxxx~~ him, there may be some badinage between the two members of the family.

Kun Ti: If she, ^{perchance} ~~perchance~~, does overhear us, we shall indeed be deprived of the chance of hearing her meditation. This is not a thing to make a joke of. Don't you come and try to be absurd. You seem to be hard up for opportunities of playing the fool,

Tha Myat; listen quietly.

The wealthy man's daughter [soliloquises]: Let me suppose that I am married right away and united to this man who is comparable to a fairy, who is nine or ten times more handsome than any of the others, because he is distinguished and elegant: I am also an elegant female; our ideas are alike. As to beauty, it will be like a union of two silver moons. All the people, who see us, will click their tongues, and say what a well matched couple they are, and praise us beyond measure. Ho! during the next month, Tabodwè, many pagoda festivals will be held simultaneously. What a clash of these festivals! Both the festivals of Shwekyaikkhauk Kyaikasan, at Syriam and ~~Kyaikkasan~~ which is fulfilled with the nine attributes and radiant with miracles of (water and fire), will fall on the same day. When this girl, with fascinating airs, says that, as it is the period of festivals, she wants to go with ^{her} him, he will give way to ~~my~~ wish. Let us suppose that we, husband and wife, both of whom have graceful airs, go to the Kyaikasan pagoda, in a cart drawn by two oxen with humps like hooks, embellished with all sorts of bells. The young maidens will whisper that I am lucky to get this handsome man. The young bachelors, thinking "Ah! we couldn't win this beauty", will exercise their ingenuity and say "She is a pushing minx". There! what an awkward moment this is! Those, who can't marry the sprightly orchid, speak so much about me that my husband, who is temperamentally violent, is infuriated. When he looks round at me, who am of fair and delicate complexion and who am

30/:

supple in carriage, isn't it stupid of me not to realise that his look indicates displeasure? Instead of making a sad face, I happen to smile. What a blow to him! He will be like the ruler of Videha, who, when touring with his queen Udhumbara, outside the city, saw his queen commit the fault of smiling and was perturbed. Wild with ungovernable rage, he quietly turns the cart back, and returns straight home. Look you! how cruel to bring me back without letting me see and pay respect to the Kyaikasan pagoda. Then, when I, the choicest spray of jasmine, who can't forgive him, reach the dwelling house, with a sullen face I get inside the room; and covering myself closely on all sides with the ample blanket, go to sleep with a show of pique. My husband will then say "You, my burnished pure Zamburit gold, my love, who have the complexion like burnished gold and are the delight of my eye - have you then gone to sleep with a black look on your face? Please answer me, my tender crocus." Smilingly, he, like the King of Nagas, who in the past, fondled his queen ^{Wimala} ~~Wimala~~ in the chamber, will beg me, saying "You, the chief of the most graceful ones, please get up". Until I reply to his call, he will murmur incessantly. Pretending to be fast asleep, I will curl up in my bed in such a way that the edges of the blanket do not show themselves. As I lie in the room pretending to be asleep, wrapped in the blanket from head to feet, the closer I curl up, the more he will ask me "Are you asleep?". He will say "How well you are wrapped up in the woolly blanket." Ho! ceaselessly in the ^{room} ~~room~~ he tries to

pule.
pull away the whole coverlet. He pulls and I ~~pull~~ Indeed, I do not know how I can restrain myself from giggling and I wish to titter fairly loud. What a dilemma I am in! On the one hand, at the far end of the room, I am stifled by the blanket, and on the other, I have to press it down with my body not to let its edges out. On the great sleeping couch, I have to tell him at last, "You with the loose hair-knot, my handsome dear, why do you drag away the edges of the blanket? How can you be so mischievous! Oh! the edge of the blanket from this side has been pulled away."

What a shameful train of thought this is! You, Rangoon girls, who are the mirrors of beauty; you ought to be acquainted beforehand with the art of covering yourselves with blankets now. It is useful knowledge, isn't it, sisters?

Kun Ti: You, who are demure, who in this room are such a hand at covering yourselves with ^a blanket, who are the right hand queen and an embodiment of womanly wiles, and a string of diamonds, my sister, I have come into your dainty chamber. You, the prettiest of the pretty, who have regard for others, please don't tuck in the edges of your blanket. I am very bashful. I will find it difficult to keep my countenance. Please greet me, Mi Mi, your man has come.

[When she sees Maung Kun Ti's appearance, the wealthy man's daughter says:] O uncle! Don't enter this room. If you want to see my father, go to the front room there. This is the women's bower, elder uncle. Judging a little by your age, your eyes seem to err, I think.

Tha Myat: You are nearing your goal; she even calls you elder uncle, Ko Kun Ti.

32/: K.T.: Hey! Shut up. Never neglect to put a good face on things. As in playing chess, I am like the King which has already secured a vantage square, it matters not, if the horse is taken, Tha Myat. It is only because she hasn't got the hang of things yet.

K.T.: You, who are the most beautiful, who possess grace, who are comparable to a fairy, sweet smiling girl. I am ^{Kun Ti,} ~~Kun Ti,~~ for whom you are looking; and the man to whom your parents have betrothed; and who am really your own. Don't discourage me by pretending not to know and teasing me. This poor soul needlessly will be put to shame. I am the man who shall cleave to you for a life of hundred years. At the shrines of the incomprehensible ones, let the two of us declare our feelings. I will never be unfaithful nor false to you, a perfect sprout of nobility. Really, I will not be perfidious to a hair's breadth. Rely on that. I will not change my love nor be untrue to you. As it will be a commonplace swearing ^{if} I invoke only the Shwedagon pagoda on my head, I take an oath by the surrounding one hundred and ninety cetiyas as well, that if ever I am false may they in a bunch be, indeed, on my head. Believe me, best of pearls, I will not transfer my love nor be untrue. If so, may I, inside the pot of Awici, which is in Hades, be burnt till I am only a charred fragment adhering to the pot. It is only that you do not know my qualities. Maung Kun Ti is a good and

honest man, Mi Mi.

W.m.d. [weeps]: Alas! what a lot is mine! This young girl is like the silver disc of the moon in this abode of Zambudipa, on the day consisting of hours when the moon is at the full, the faded time arrives and just as the moon's lustre is dimmed by Rahu, so if I am married to him, let none have the heart to view (my faded lustre). It is better for me, this sprout and the queen of all the girls, to kill myself. How can I consent to marry such a man! Mother! how unlucky I am: I wish to hang myself.

33/: [She weeps again] His appearance ^{which} ~~that~~ I now behold is extremely revolting and monstrous. I'll refuse at all costs. Even if the king of dewas with shining golden ornaments on his ears, in order to make me bestow some portion of love on him (Kun Ti), were to descend to earth and personally try to convince me, Oh! I'll not give my assent.

Tha Myat: Because you wouldn't be dissuaded from coming here, now you have met with shame. Think out a plan. It is extremely difficult to retreat. If you don't get the mastery on an occasion like this, you will lose your hold on her. It is only when the strokes of the propelling bamboo fall regularly that the boat will head straight against the currents, Maung Kun Ti. Don't let its prow yaw in the strong rapids.

K.T.: She is a raw girl, not properly broken in. It is the beginning of courtship that is the most difficult. You just listen and await developments. Don't you intend to chaff me, Maung Tha Myat.

K.T. [calls her again]: You, a gabbling sly baggage, who in this island are unequalled and will outvie anyone coming near you, who are the most graceful of the graceful and on whom all the girls have to wait, tender orchid. You, the right hand queen, whom I adore exceedingly. As the special letters have been indelibly inscribed on our brows, our two fates have met, and apportioned us to rest together on the golden pillow. To this scheme of things to be, the dweller of mutchi palace is the testifier. Please don't revoke it or vary it, you, O lady moon. Don't be coy. Let us love each other, model of other girls, I think some mischief maker third man has interfered. How strange it is for you, the chief of the girls and right hand queen to be sullen to me! You care not for me. Don't take advantage of your turn to be fractiously naughty. I, who depend on you, will be embarrassed, O moon of delight, Mi Mi.

W.m.d. [weeps]: Glorious lord of the dewas, I, the radiant beauty, do you reverence and crave you to descend from Tawadeintha up above in the Heaven. What a half-baked God of love he is, who had inscribed the golden lines that cause me to marry a mad and unsuitable chap. It is the most glaring error, my lord. And as the matter really requires reshaping, do bestir yourself this time. Oh! do come down, please.

K.T.: Who can have encouraged her to be cross with me, I know not. With secret guile and offensive behaviour, she puts up her pennant of vanity. Be not sullen and vainglorious, you young and pure maiden. Antipathy breeds antipathy. I can

harden my heart. If ever I break away from you, you fair girl
 buxom ~~girl~~ will be in disgrace for caprice. So, out of sympathy,
 I try my best to help you; but you, in an arrogant manner, have
 resorted to wrath. If you break promise and behave with too
 great arrogance, you will be entered in the list of old maids.
 You, my loving supple girl, frame hateful words and want to
 detach yourself from and to be indifferent to me. Don't try to
 run on one wheel nor swank and fancy yourself too much. In
 view of our betrothal, you will be upsetting everything, Mi
 Mi.

W.m.d. [weeps again]: I know not of any betrothal. Come not
 to tell me. Nothing can reconcile me to such an unsuitable
 course. For a slight disparity, I shall not flinch; as he
 is absolutely inferior, I will take my own course and diddle
 him. [To the public] : Please put yourselves in my position and
 consider the case. The thing is as ridiculous as that of an
 old Sawkè (Karen chief) who wishes to know how to fire a cannon
 because he comes to a city. Ah! there is a wide gulf between.

K.T.: Chief of the damsels, without feeling for others and
 stringing together gratuitous insults, how impudent you are to
 affront me so! Only ~~because~~ that it is not in public, I should
 be feeling ashamed. You are fated to be a partner of my life.
 Even if you want to upset and reverse this without any considera-
 tion, and to be disdainfully sullen, you have no chance. Weigh
 the affair fully, my moon, my little girl, and carefully ponder
 over and balance it in your mind. The fact that the parents

wholeheartedly
 35/: have ~~xxxxxx~~ agreed to give you, queenly maid, to me, is within our knowledge. Don't, with evasive intention, speak of the man whom you really love as one who may be cast off. Once I have started with the "Namotassa", I will carry on till "Pu", "Di", "A" at the end of the book is reached. I am not the man to skip over the leaves of writing, Mi Mi.

O feeble crocus plant, don't struggle against me. You are like the fish in a trap, which I shall raise out of the water, whenever I want to have it. At the eleventh hour, you can't set at nought the elders' words. You had better shut your trap. Don't exercise ingenuity to elude me. Hold your tongue. I am offering the bait. You, my love, reject me. My dear, when the love is liquified and the dregs allowed to sink and when you are well accustomed to it, you will be apt to say "I now see the extravagance of my former behaviour". Please reflect over the matter from bottom to top, from beginning to end. To obtain and marry ^a ~~xxxx~~ man, who is as opulent as Zawtika, as learned as Mahawthada, in the prime of life, as handsome as the king of dewas, is the usual aspiration of girls. But it is rare that the destined man bearing the brow-writing comes up to their ideal. So, in order not to be a solitary old maid, be reasonable in your fastidiousness. Maung Kun Ti is a good sound chap, Ma Kun Mè.

K.M.: He sticks so tenaciously to me, that I am unable to refuse and evade him. He is crafty enough to get the better of me, and I can't think of any way to escape him. I am,

thus, in/^atight corner. To use figurative language, it is just like having a putrid dog suspended from one's neck. What shall the ill-fated girl do?

K.T.: What an insolent girl! When she with her flood of self-conceit, time and again, behaves intolerably, I might revile her. I am a blunt choleric man.

36/: Tha Myat: Aha! In love making, reviling and reproaches introduce a little pleasant variety. Carry on with it! don't flinch. Some people even bring/^{an}iron-rod with them. What a clever outpouring of words! What excellent courtship! I wonder what school you were at to get your wits so sharpened!

K.T.: Don't you be too clever. As she is to be my wife, and ⁱⁿno mistake, I have to start breaking her/ⁱⁿnow. You had better keep silence. When I am busy tackling the wild horse, none of your ridicule and inanities, Tha Myat.

[The wealthy man's wife interposes]

W.m.w.: You, with whose grandfather, and great grandfathers, our family was related and have lived in friendship and trustful association which has never been interrupted to the present time, and who, yourself, in the future are our destined son-in-law, through whom the relationships will be perpetuated. What designs and motives actuate you in speaking so, my lad? If you do not try to win her by gentle means, but beat the drum roughly, events will take a disagreeable turn. Bluntness on every occasion will lead to misfortune and ~~misapprehension~~ ^{misapprehension}. You beloved Kun Ti, who have/^afigure like a statue, be proud

within measure. You, the other party, be coy within reason. If I had not intervened, it would have been extremely awkward. - [To the audience] - I have to side with my young/son-in-law. Though his appearance may not be comely, he is rich, O audience of this golden performance.

W.m.d. [weeps]: She is a staunch supporter of his. I have an ^{own} enemy in our/household, and she cunningly puts her oar in. What unnatural conduct! She purposely schemes to oppress me. I don't want to talk about it. One ruse succeeds another. Alas! what a nice state of affairs.

37/: W.m.d. [speaks to Kun Ti] You who are ever ready and competent to fulfil the multitudinous tasks, and who belong to a farming family, O my simple son: Don't worry. The time has arrived. And you had better return home. Girls are ever scheming with wiles after wiles, and are apt to be affected and coquettish. No matter how she coquets or wheedles, don't you tarry longer than the day after to-morrow. In fact, come together with your parents in a group and make proposals. I will make the stubborn girl go through with it, as she will find on that night, Maung Kun Ti.

K.T.: Yes, mother. She being a woman, let her scold and scoff at me. I feel no malice against her. Your son is a man of few words. I can't talk in a smooth and oily voice like those flattering beaux, lumps of affectation. And, though I truly love her, I am not ready, like those minnies with passionate trembling utterance and words sweet as molasses or honey,

to give way to her. Don't mistake the severity of my reproof for harshness, my benefactor mother. Your son respectfully bids you adieu. I am going, mother.

W.m.w.: Well done! Well done! For your spontaneous devotion to your parents-in-law, deferential behaviour and self restraint, may you in a day or two's time find yourself in a winning position.

[Exit^{count}].

There!

K.T.: Now, as the one who gently places his piece at the back of his opponent's piece, which is in a safe place, and who holds back from taking it, I, weighing and calculating the question, will for the present, show complete forbearance. A firm undertaking has been given that^{the} day after to-morrow, at latest, you my pearl, stem of my life will be joined to me in marriage. It is expedient to leave the opposing pieces as they are. Meantime, hey! you can be as saucy and arrogant as you like. Once you have moved from the safe spot, surely, my other life, I will take the opposing piece without effort. You, radiant and graceful damsel, are unable to balk and elude me. Do you think we are in different universes, hey! Ma Kun Mè.

and proposes

[Kun Ti consults with Tha Myat/to return home]

K.T.: You, with a bulging stomach, distended ribs, and an enlarged spleen, Mr Malaria, let us go forthwith. It is very late at night. Don't you find any stray cattle in the fields between the clearings, Tha Myat?

[When Tha Myat hears the call, he says aside]

What the wise people have foreseen, will be truer than what the stupid have to run and see. Time and again, I dissuaded him. Not a scrap entered his head. Now his looks and tones lack assurance, and he addresses me in a die-away voice. If I were to mock at him, he would but die; thus, I have to repress myself. What a blunder it was to show yourself, you ugly, uncomely creature!

[Tha Myat replies that he has already caught a horse].

T.M.: O Maung Kun Ti, as the buffaloes and cattle are in their mangers at this time and don't come down from their pens, I have caught a horse. Ride it with caution. I can't for certain say whether its paces are rough or easy. If you think you can manage it, ride it. I have placed not the saddle, but a ragged bit of sacking on its back.

K.T.: There! Out of the three cards in Komi, the two are court-
39/: cards, but for the remaining one, I am at a loss. It is awkward
having
~~having~~ to expose it; what a lot of pips on it! If it is a
nine, I'll be rich; but if it turns out to be a ten, I'll be
finished. Surely, there is an analogy. Her parents are two
court cards, and only the pips on Ma Kun Mè's are in doubt. I
have not a card with similar pips and I am not permitted to
look through the pack. Suppose my third card is a ten, I am
hopelessly beaten. How perplexing it is!

[After getting on the horse Kun Ti says]:

There is difficult water and there is slack water. I am, as it
were, in the strong current and am certainly approaching slack

water. I am not at all disconcerted. But for this time only, I think it will be advisable for me to withdraw.

Hi; Hey! horse. "Quickly, Quickly gacchatiti, horse". [Yo sattaviseso] - any extraordinary being [quickly, quickly] that not slowly but with mighty swiftness, [gacchatī] goes; [iti] because of the capability to run quickly and with a mighty swiftness, [so satta viseso] that extraordinary being, [horse] is called horse. Just to let you have some idea of the root word "mara" and the affix ^{"nyā"} "ya", which are the constituent parts (of horse), I will leave this etymological exposition with you. Take the method and remember it.

At this stage don't examine the flexures of the horse, which has been just captured. It is of a dark-brown colour. In riding it even for a short time, there is perhaps some risk. But don't let's say any more about this.

It is the most unsightly horse; don't compare it with others. Its appearance and behaviour are so repellent that it is enough to make those who see, detest it. With a bit of shaggy sack for a saddle, a piece of split bamboo as whip, and my hands as reins, who in this Zambudipa island will vie with me? Hey; indeed, I will not stand any nonsense. Don't you vaunt. Will any equals appear? I will rate them soundly. Will
ragged
40/: those sorry, ~~sax~~ imbeciles, with pretentious swagger, be obtrusive? Those obtrusive persons are lunatics. In order to prevent them even from dreaming of rivalling me, I will dig a pit and utter an imprecation. If they are sensible, they would

avoid it. The horse is no common horse; the time nightfall, and the journey strenuous. Through the open fields, I'll go riding it.

Ahem! Ahem! no sooner was I mounted on its back, than pride began to enter my head. Ho! there are various people trying to be original. At the present time, my girls, when those long-winded senior actors ride a horse, they scold and vaunt. I likewise, swanking and showing off, will do the same. To mention those horses of the olden days, whose name, fame and reputation come down in history, there was one named Teintaikkunmyu (the cloud canterer) which belonged to king Ngasishin; there was king Narapatisithu's little white horse called Thutaw-sin ~~xxxx~~ (the purity); there was Shwegudayaka's Scinde horse known as Natyinkyaw (the dewa's famous mount), and there was the Cola king Elaya's horse, named Peindawara (the excellent form). As these appear in history and are priceless horses, I shall say no more about them. Let those ignorant people take note of them. Ho! with regard to the nipats (Books of Sections), many marvellous horses are freely mentioned in them. Besides, there are numerous non-pareil horses which bear not the slightest comparison with my horse. So, I will strike out a line of my own making the fullest use of my intellect and avoiding offence. That there may be ^{no} braggarts in future throughout the south island, I shall make a supreme innovation; I shall be a pioneer and leave a treatise behind me.

Hey! horse! You, who keep away from the stable, who being

let loose, wander around the monasteries and the rest houses, worthless horse. Hm! Hm! Hey! Hm! You, because of your slowness for carriage and flour mill, are not fancied by the
 41/: Indians and are thus at large, hopeless horse. Hm! Hm! Hm! Hey! I say! Hm! You, as the results of an attack of glanders, have a stinking, swelling nostrils, who are streaming with hot tears, and have a constant discharge of mucus, useless horse. I know all about you. Your Indian master turned you loose because he feared that if perchance you die at his house, he will have to carry you away with the help of other people, ^{thus incurring} ~~xxxxxxxxxx~~ the hire of porters. He therefore lets you go. Everybody knows it. Very well: to-night, don't you try to show your true mettle; you have met me now. Stand up, lift yourself up. Hm! after a stage of only two steps, your mange, I think, makes you drag yourself round and round, and rub against everything you come across. Hm! rub, rub, hey! your mange. If you rub it so hard, the only result will be that your scab will come off. What a horse! what a horse! In your tail-tuft, the burs are sticking abundantly. The instant I beat you, you quiver, tremble, and stop; if I jerk you the bit, you bore and bend down your head. Of all the good-for-nothing animals I see none comparable to you. A lifeless, spiritless beast, let all who know anything about him, shun him. For taking round invitations to a preaching or going to call a doctor, one can avail oneself of his company. He is useful in his way. Although covered with horrible mange, he has to-day met a desperado. I have picked up a split-

bamboo from in front of the house to whip him. With one hand, I will belabour him in the best style. No horse-riders in future shall compare with me, I will lean forward and hold on with all my might and thoroughly pulverize him.

Ho! we don't care whether we bang against logs or mountains. He is unparalleled throughout Zambudipa, my orchids. To make all who see fed up with horses, you, as galloping is beyond your power, imitate the dog in its running, toss the edges of the saddle and ho! go ambling, hairy creature.

[Arrive at the village].

42/: Tha Myat: [aside] Maung Kun Ti, the eccentric man, besides being embarrassed over Ma Kun Mè, is intoxicated with liquor, and in /a state of brain-sickness. So, as I couldn't bear to look at him, I prepared a horse and put him on it. But, I have reached home before him. I wonder where he is left behind. Can he ever come along!

Kun Ti: [Aside] Riding on the emaciated brown-coloured, lame and bony horse, I have covered a considerable distance. What extremely bodily discomfort this horsemanship causes! I am, however, nearly home. I wonder where Tha Myat is left behind! Can he ever come along!

[They meet. Kun Ti makes the concluding speech].

K.T.: You are already here! Have you come by the short-cut, Tha Myat? But don't dilate on the subject in your long-winded style, with the object of deriding me. As it is nearly dawn, some of the villagers have got up and begun their toil. As is their

custom, to sell cleaned rice in the market, the villagers are stepping on the lever of the pestle. With these ding-dong sounds in our ears, let us go to sleep, Tha Myat.

[End of Courting Scene]

After Maung Kun Ti has gone back, the wealthy man's daughter weeps: This is my fiancé! I, the beautiful maiden, have seen him, and I have really discovered that such is the man. It is unendurable. As in the case of a ruby, to the utter loss of its brightness, a cheating goldsmith may set it in ^{pinchbeck} ~~pinchbeck~~, so, because I should be quite without lustre, I will refuse.

43/: With this man who resembles a demon or ghost, how can this young beauty, till the end of existence, sleep ^{willingly} ~~willingly~~ together on the same pillow. Being oppressed and tormented by apprehensions, and completely at a loss, I am ready to kill ~~myself~~ myself without flinching by holding in my breath. Who will come to retrieve this miserable wretch from her distress? Oh! mother, what difficulties have been brought on me by this train of evil which originated in past sins!

The era has reached as far as two thousand four hundred years, and compared with the dewas' lives [it is nearly over]. You should not on that account be indifferent, O king of dewas. Mind your ways, sir. At Kussinā, in the presence of Lord Buddha, you respectfully gave an assurance; and was it so long ago, that you have forgotten it? As you ^{of old} ~~you~~ made a promise to the Lord, ~~King of dewas~~ King of dewas, Oh! think of the human world; reverend grand-father how can you have the heart to keep aloof from me!

Wealthy man's wife: O maiden, rich in beauty, pray you do not cry. Fair graceful girl, I am going to explain to you the real position without reserve. Please restrain yourself and stop crying. The custom of human society is thus. If a daughter is sought in marriage in her early youth, the parents may say "let us first find out who is worthy of our daughter", and may interpose delays and try to get the advantage by maintaining a haughty and reserved attitude.

If no suitors come forward, and their daughter reaches the age and attains maidenhood, hints should be dropped confidentially as occasion offers, to some eligible party. But in your case, my lovely ruby, my precious pearl, luck alone has sent you a suitor. Other people who like to have him are so eager to entice him away that they are almost ready to carry him on their heads. Don't repel him by your coyness. He is certainly dependable. He is the man, daughter, who will bend himself double to labour for our sustenance, and who is already possessed ~~with~~ of wealth.

W.m.d.: Please don't try to persuade me. I loathe to hear it. Unless I love him, I can't force myself to live with him. I should still say "No", even if the future should hold for me a life of splendour as a reigning queen. I must be disobedient in this. [Apiyesampayo]: To live with an unloved person is misery. So, I will oppose and resist you. I, the right-hand queen, can never marry one, whose appearance is unattractive and repulsive beyond measure. Please don't make me sick by

by your cajoleries; ^{this} ~~the~~ sprig of royalty will not be compliant nor yielding; Oh! I'll shake my head in dissent. With might and main, mother, I'll intensify my stubbornness. Through myriad woes, till death, beset me, come what may, unless I have affection for him, I cannot put force on myself and marry this repulsive creature, mother.

W.m.w.: Nonsense, Ma Kun Mè. You are set on stupidity and folly. Suppose yourself married to a perfectly handsome man, my pedicle of beauty, do you think his good looks are something you can grind and drink? Consider the matter, dear Thuza. You can find consolation in the fact that as a general rule, handsome men are rakes. And no wonder they are rakes. For, by virtue of their beauty, they are loved by every one they meet and they get entangled with the wrong sort of woman. Once entangled, they will become careless, devotees of rutting and revelry. They only seek for ease. Ease appeals to them more and more. At last, these handsome fellows pursue only a life of ease and dreamy enjoyment. They live on their wives' earnings and "the red petticoat pays for all".

45/: See! your handsome husband is tempted by others. You will be in terror lest they take him away from you and your ^{colon} ~~xxx~~ will itch and you will be in a fever of fright.

Don't deviate from the path, even though he may be repulsive hey! A husband, true and faithful to you through life, is like a durian of superior stock: the bigger and bristlier it is, the sweeter its taste. Don't be ^{so} absurd as to think of marrying

those idle coxcombs. If I tell the whole truth about them, the handsome men will harbour resentment towards me. Addicted to music, cards, opium and liquor, most of them are wasters. They are not to be sought after. What is the use of these fops, eh?

W.m.d.: You do run down the poor fellows, mother mine. I have ^{is} to swallow your general statements submissively. But if it ^{is} best for me to marry a repulsive person, marry me to a black Indian who carries a porter's basket on his head - your young daughter will then be sure of being well looked after. There is no dearth of them at the entrance to the market. You go and fetch them, mother mine.

W.m.w.: The apple of my eyes and pearl of price. Don't, in your pride, work yourself up to make unmannerly ^{comparisons} ~~comparisons~~ where no ^{any} suitable standard is applicable. Choose as you like ~~anyone~~ who are human beings, who are the sons of human beings and born of female human beings. The superiority can be expressed as ten to one. If he hears it, it will be too much for him and will shock his ears. The elders have spoken after looking to the past and the future, and you should not lightly rebel against them. Marry him in full confidence that the passing years will only make you fonder. He is like a great piece of aloe whose scent survives. He is the man whom you must love your whole life long.

[The wealthy man interposes. He speaks with a sleepy tone from bed].

46/: W.m.: Buddha! Buddha! Buddha! It is already too late at night.

Don't keep up such a never ceasing clatter of tongues. I shall have to take a stick to you, hey!

W.m.w.: Oh! as our young daughter is to be married to morrow, we two are putting our heads together. Don't interfere. Your part hasn't come yet, Maung Kwi. He keeps butting in on the slightest protest.

[The wealthy man's wife, assuming an air of reverence towards her husband, hurriedly approaches (her daughter) and whispers.]

W.m.w.: Ah! I took him to be asleep. Something seems to have disturbed his sleep. If the good honest man learns the facts and starts throwing his weight, things will be in a mess, and we shall incur shame and loss. Don't listen to your parents' advice, and marry him. You will gradually come to realise that it is for the best, my big daughter.

[weeps]

W.m.d.: All are circumventing me. The maltreatments have crushed me. I am like the moon, the dwelling mansion of the hare, when falling into "Rahu's" hands. Some old sin has come home to roost. Though I try to devise means to escape ~~xxxxx~~, my fate crosses them and leaves me wretched. Oh! it is the continuing effect of past sin.

[The wealthy man indirectly throws hint again].

W.m.: Go peacefully to sleep. With regard to this son-in-law, don't go out of your way to look for the slightest cause of anxiety. The man, who is going to come to our house as son-in-law, is the acme of prudence. In hard manual work from dawn

to dusk, he holds the stage. Although he is the employer, he is more use than the hired men. His parents' wealth is entirely the harvest of his labour. Out of a thousand women, only one 47/: will give birth to such a son as he ; mark that. He can carry on one shoulder the paddy basket which holds eight bushels. Every onlooker has to admire him. How stout and strong he is! He is verily like an iron pillar: with his stumpy, short, thick-set figure. If he becomes our son-in-law, you have just to live a life of ease. Our daughter and son-in-law will, from now on, truly minister to us. This was what I aimed at in catching him as a son-in-law.

Who are they, who dare make baseless aspersion against him? Their life will be ended by my elbow, hey! mark that.

W.m.d.: None appears who will help me and sorrow draws me to itself. This tender maid, with cares seething in her heart, is almost fainting away. The wheel, turning relentlessly, gives me no release. I am now as one lying bemused on a gold plated couch. My spirit tries vainly to escape. A scaffolding of malice is reared about me. I do not cling to life. This person of exalted race will mow her hair, and like the holy nuns, will take delight in the Eighth Precepts, in the solitudes of Bahan. Anxieties beyond measure spread over and overwhelm me. This beauty, with a million attendants, will follow to the solitudes of Bahan/that road wet with spring water. I will drop the curtain on my troubles. This girl, whose unadorned beauty is like an emerald leaf, has made her secret plan to seek refuge

in the Path. Let them devise what they will. Let them beset me as they will with cunning schemes innumerable. This dweller of the
 a lone abode will prepare to flee to a distant place. As I am one whose horoscope at this time is dim, let brightness come and take me.

W.m.w.: My fairy-like daughter, Ma Kun Mè. How is this? You are so naughty and stubborn. Your father is looking terrible. If you pester that precipitous cliff of a man beyond measure,
 48/: he'll not only let himself go in words, but will come at you with hands and feet, and will be worse than a drunk Tommy. You hold your tongue; I'll hold mine, and let all three of us, your father included, keep silence. It is already time to sleep. The neighbours, tired of the voice of chiding, upbraiding and plaintive protestations, will perhaps resent it and abuse me. Don't go too far. If you, in misguided coyness and whining whimsicality, vex him, you will suffer for it. Your father, who is a real man, will come out and beat you with a big stick.

Lo! a couple of rats meeting in the upper chamber, with exaggerated professions of affection, just like human beings, show a good ~~xxxx~~ example of the plighting of troth. On the end of the tie-beam in the high porch, they repeatedly greet each other fondly, and squeak sweetly. Now, let us have repose, my daughter.

[The admonition to daughter finishes].

[Exeunt].

[The Prince awakes from his sleep. He sings:]

On the flower-embellished bed, the breeze has drifted in as if to make me cold. This handsome man of the royal blood, being devoid of any covering, is in a position of discomfort. There is no possibility of keeping warm. You, the Spanish jasmine bud, don't deign to behold me. I, for my part, being incapable of enduring it, have to huddle up. How distressingly hard is my luck. As it is as cold as the American ice, I am dying. Only when you, the orchid wreath, possessing millions of elegances, embrace me, will the poor one have a chance of finding warmth. I am not happy. I am benumbed and shivering. Only when you hug me and let me warm myself in your bosom, will tranquillity be restored to my mind. I see no other way. Look on flower-bedecked (me), who am on the ~~flower-bedecked~~ bed, under the shielding curtain.

When the prince gets up from his bed, ~~The~~ The Khwa says: You, who in the Zambudipa island, which is the crown of all, have the attributes of sovereign power, and are the sole glorified monarch in the expanse of this earth, and who, by the threatening of your mighty power, terrify the whole universe, future ruler of the golden palace, and lord of loftiest attainments.

49/: The Prince: Your face wears a look of jubilation. I know not which king of another island presents me with one who might be taken for a real fairy! You tell me quickly.

T.K.: Certainly, sir. Just at the moment when to those kings

of various countries, cities, palaces and white umbrellas and who have the right to put up white umbrellas as reigning monarchs, and who have abundant glory, we are about to despatch envoys with epistles, to ask for instant presentation of their maiden daughters, who are brought up in the palace, and to enquire in distant places and make investigations, we receive the news that in the west suburban quarter, there is a wealthy man known as Bhawgabeda, whose daughter and other life, named Ma Kun Mè, is in her teens and is as beautiful as a fairy. Her complexion is as radiant as fine gold: her hair eight spans in length. She is matchless and graceful in her behaviour. As if she had sprung from a lotus, her bones and joints are trim. She has the glory of the moon. She is up to the standard of your ideal girl. Such is the efficacy of your effulgent glory and attainments, we heard that she is within the boundaries of this realm, my lord.

P.: When the umbrella and royal throne come into my possession next in succession as an heir, and when I am anointed in my father's place, you, who, according to your abilities, are fit to be elevated to prominent positions with belt and caps of office, five learned and wise men. Because the news has been revealed to me that there is a maiden now in existence in the kingdom, who is suitable to be sprinkled with water (as my queen) on the royal throne of the Ficus Glomerata, and who attracts all eyes,

50/: I am much gratified. But, I must send emissaries to arrange for effecting a union, which shall last over a hundred years, by life long pledges, with the moonlike incomparable one, this pearl and

string of emeralds. Who can go and act as intermediary, O servants of my infancy?

[All the attendants unanimously submit that in the Western suburb, there is an artful go-between called Mi Aung and that it will be expedient that Mi Aung be sent for and entrusted with the duty.]

The prince gives orders for Mi Aung's prompt arrival to the five gentlemen-in-waiting. They go.]

Yan Kwin Gyi: Let readers read this with animation, and not in dull unsympathetic fashion. I resent it. Who will be impertinent? He (the prince) is incomparable and superior to everybody. No one should vie with him.

Tha Khwa: His fame soars high. No one should be placed on a par with him. If you look for a comparison (the distance apart is as great as) from the mountain of sunrise and the mountain of sunset.

Ngwe Hnin: It is ludicrous. Do you come to vie with him? How can glass be compared to the precious diamond with effulgent glint. All the kingdom knows this!

Mingala: A glued veneered article looks very fine. You, drawing a parallel, do insist on saying that your spurious thing is identical in nature with genuine article. [Having said that, he says "play the instrument, royal orchestra".]

[They arrive].

We have arrived at the place. Quietly from here, let us hearken, my brothers.

The go-between Mi Aung sings a song in her own praise:

This young girl's bent is the result of acts in a previous existence. Whenever I come across a beautiful person in this human habitation, I am never satisfied unless I am an intermediary 51/:fostering love affairs. And my art needs no instructor; I learn it by myself.

In these currents of desire, which are three times five hundred, all the people have, forsooth, to drive along. Unless they can overcome them, the people will not be able to stand fast. If this girl intervenes and meddles so as to upset things, and if, like the fairy, who brings things to fulfilment, I entice people by my manifold wiles, even those who are about to attain the transcendental state, will fall victims.

Throughout the land of Zambudipa, I have a wealth of knowledge.

In the trade of cementing love, who can vie with me? You will only become my subordinates, and only come prostrating yourselves flat at my feet in submission. Who, with snappishness and arrogance, will swank and thrust himself forward? Those hundred times fifteen desires, are analogous to the grass, which, so long as there is land, requires no seeds to be sown. Once those rank libidinous fruits stick to you, they don't readily come off.

I am Mara's daughter, hey! The other day a misguided coxcomb, said to be a boat-owner, came and offered money to be the lover of a girl of his daughter's age. I spun my wiles quietly and making use of the decoy elephant, I got round him and bled the gentleman white. As the result of the cunning guile which I

employed, the poor chap had to go up the river with an empty ^{monastery} boat. Men of middle age, men passed the noon of life, and ~~men~~ ~~builders~~ builders of good repute, are wont to go astray. Then, there are the puritans, at once hankering and hesitant, afraid of exposure yet wishing to be intoxicated with sensual pleasure, who secretly strive to enjoy themselves privily with fresh girls: many of them wait on me respectfully, and at dark they come to reward me with money. When they come, I, as middle-man for the whole of Hanthawaddy, act like a broker of jewels, misleading 52/ them and influencing their choice and putting up the price. With cunning devices, I thrust myself between and beguile them, and those swaggering fops, and clever fellows will be easily and readily swayed. From my thoroughly pulverising and hoisting them up by my machinations, high ideas will enter into their heads and they will give away all they possess. Hence, they will be ruined in a moment.

Those who are just of age, those in the flower of their youth, those in the prime of life, those who have past the prime, and those who verge on senility, those old bullocks who are fond of tender grass - all without exception, if I use my cunning wiles in accordance with their likings, will be but puppets in my hands, or like a train of carriages drawn by a single engine. If I take a firm hold of the pedicle, they can't possibly refuse but will follow me wherever I drag them. Such is the one whom all the joiners have to hold in reverence, whom you must not treat disdainfully. If I can just put in my oar! in the Zambudipa, hey!

I am dubbed the great cementer. Most of the mothers of daughters, being afraid of me even when I am taking a stroll, shut the doors hurriedly. Not the slightest chance is given to let me enter their houses. Of course not. Because if I can only get my oar in, it's all up with most of the girls. The beaux, however, love me.

This year, the number in the list of the people, whom I have cemented, will at least exceed two thousand. It is a way of life that gives me a handsome competence.

[When the attendant Yan Kwin Gyi sees the joiner, he speaks complimentary words]:

Y.K.G.: You brothers, look at her appearance. None should attempt to match himself with her. In the whole of the human abode, believe me unhesitatingly, in astuteness and readiness, in every sphere, she is widely accomplished and there is hardly an equal. She is own sister to a razor. None should boast of being comparable to her. Throughout the earth (she is famous) for her comprehensive knowledge of people. She can appraise any person she sees. Insensate idiots and deranged simpletons, once they fall into her company, will be like compressed fish and preserved fish - they will be potted and stored by her as she likes.

53/: Don't set yourselves against her; she, our sister, is brainy.

Among the knowing women, none should try to emulate her. As the one who knows the art of invisibility, how impressive her natural appearance is! Who would dare to accost her? She is the crowning glory of womanhood, my brothers.

[Ngwe Hnin endorses:]

N.H.: In cleverness and penetration, she is fully equipped. Indeed, I am not exaggerating in saying that guile hangs at the tip of her tongue; and tinsel is nothing to it. Nobody can compete with her. She is a vessel of sauciness and slyness beyond compare. Like the clock set to alarm, her little tongue wags prodigiously. What a formidable affair to be confronted with! She is like Maung Min Yin learning Waro Warin, the more you try to get her attention, the harder she goes at it and will reply to you with Waranyu and Warato. I would back her to any amount. Among all girls distinguished for ready wit, there is none to compare with her, and one has difficulty in finding words to address her. If there is anyone present, who claims to be a subtle fellow, I should like to hear him. Do let him come forward.

The Attendant M.L.: Tush! The knowledge of wiles is a natural accomplishment of all women in which they need no instruction nor guidance. It is not a thing to be recited, studied, contemplated and extolled as a marvel. If you seize your opportunity and tackle well, a woman will soften and yield. I am a hook on which they are regularly caught. I boast myself a master of the art of wooing. Both men and women are itching with (passion). They are not free from the enslaving principle, and go drifting down the stream. I know that well, If I only make a determined assault, the haughtiest of women will be secured with only one word. Its isn't so difficult my friends.

54/:N.M.G.: How you brag! Before you talk of winning women by

beguilement - have you got enough to buy her a gift? Suppose she, with female ensnarement and pretence of love, befogs and enslaves you, a shallow, bragging cock-a-hoop, will be like a deer in the grip of a tiger. You will be absolutely at her mercy. Everyone that comes near her is done for. Don't you know she is the big stationary boat with fish traps and two casting nets, Maung Mingala?

The Gentleman-in-waiting T.K.: My friends! Don't you go on dallying, as if our mission from the royal house were wooing her. The History has a long way to go. Our business is just to inform her of the royal summons.

N.H.: You, girlish one, who adorn yourself with a Mecca brooch and an exquisite double string necklace, and who will allure whatever men come in your way, with those airs of yours: You, who, once familiar with them will not be ^{contented} ~~intended~~ till you bleed them white by your pretence of loving, a minx.

I shall now address the most frightfully clever and accomplished girl. I can rely on your support, my friends, can't I?

N.H.: O sister! As our master, the lord of the Eastern House, has sent us to fetch you from your house in the Western suburb, we have come here to see you. Would you please come with us immediately into his presence for consultation, sister?

Joiner: By your manners, dignified deportment, appearance and conversation, the tie of your head-dress and the stylishness of

55/: your dress, and your social accomplishments, I have only to see you to guess that you are young noblemen. But as it is as hard

to make distinction in royal affairs as it is to distinguish a parrot in a Flame of the Forest, my mind is not at ease. What sort of affair this is, is beyond my power to conjecture. As a simple village woman, I can't be free from apprehension. I should like a hint as to the nature of the business, my brothers.

One of the attendants: O my sister! To use similes which are like and not overstrained, your brothers are like slaves or plough oxen. If he says to us "go or call or let so and so be produced", how can we have the courage to reply to him? At the risk of our lives, with untiring zeal, to perform all the tasks speedily, we have to come here in a hurry. However keen you may be to know the exact nature of the royal order, how can mere slaves explain its full purport?

Joiner: Ah! Is that so! I, with foreboding fear, was wrong to ask you. If it is true that the lord of the Eastern House, the heir apparent to the throne, ~~has been summoned~~ summoned me now, I cannot show those graces in entertaining, as is proper, which once seen you could never forget, even if the world were to shift its position. At the fragrant behest of my ~~brothers'~~ ^{brothers'} head adornment, the dweller of the Eastern House, so that we may reach there by the nearest and most direct route and not tarry in carrying out our duty to your master, let us by the help of songs, step briskly along, brothers.

[The joiner addresses the orchestra]:

In the ^erealm of the south island Zambudipa which is ten thousand Yuzana wide, I am the lady joiner. If I start to implant

56/: notions in two persons, whether they see each other or not, my embellishings will make their mouths water.

Those fresh pubescent girls, with sprightly carriage, and tight Bengali jackets, if I, all of a sudden, after sizing them up, whisper in their ears, it's all over with them/ instantly. It is just like breaking in kicking and jibbing wild bullocks to be used as one wishes. Even the most elegant girl, with all virginal graces, will fall down prostrate. Will the parents, keeping tender watch and ward over their daughters, confine them under lock and key? The more they are restrained, the more they will get excited. If I, by pressing the nerve of passion, incite them from without, they can't resist: they will have lovers to-day or to-morrow and keep tryst with them in the back-yard of the house.

There are those sprightly widows, the upholders of virtue and propriety, who are naturally well adept in the business. If I only make up to them, they, though their husbands died yesterday, will begin to think of marrying a new husband to-night. I am not making overstatements without considering the meaning of my words.

When I show glimpses of delightful and attractive ones to those who have feathers of old age all over the body, teeth like a cattle-pen, grey hair on their heads, and propose a match, they will be carried away. The licentiousness of those old enough to be at death's door, according to the books, is such that if something falls in with their desire, they would attempt to plan even their own son's death. There are numerous such instances

on record: if I am to cite them, the proof will be unduly long.

I, the crowning glory of all joiners, must now promptly accompany those who bring the summons from the royal house. You choose anyone you like. No matter whether she ~~is~~ of equal rank or not, I will beguile for ^{you} ~~xxx~~ who-ever you take a fancy to. You, the orchestra, ornamented with the precious gems, politely introduce this royal joiner to the audience, my big brothers.

[When they arrive at the royal house, the joiner is taken into the prince's presence].

57/: Prince Kommara: I have set my golden mind on Ma Kun Mè, who is graceful and of Sak~~X~~iya lineage, comparable to the dweller of the separate palace, and who can be likened to a diamond necklace and to the moon, to make her my right hand consort by uniting our two glories, so that she should be anointed and ~~xxxx~~ rule as my chief queen. You (therefore), go now and try to do me a favour in sincerity and truth, in order that I may happily be able to tie myself to the graceful maiden with the string of love, Ma Aung.

Joiner: Please, don't worry, my lord. I am ready to risk my life, I will never waste my time, like others, in beseeching and imploring her with words of "please love and adore him" in a slow and round about way. If I were a slow mover, like the traditional old time joiners, and were to proceed with great elaboration, the result might be that others would ~~now~~ quickly between and come alongside her.

With guile and ensnarement, brazen face and simulation, I

generally come alongside, and discreetly approach. In a secluded place where her parents, brothers, and servants can not hear, if I pull a noose of desire and strike her in the wind, the girl can't stand up to me. After that what is there to say? There is no difficulty; the thing is finished. I have only to raise an eyebrow, or make a significant motion of the head or give a sly indication by a nod of the head; she will be like the tame decoy which when, enticed by the wild dove, struggles to get out with an incessant cooing. So will the little girl flap her two wings and flutter. For, in this case, the man is superior in rank: in distinction there is no comparison; on the ground of the ages of the parties, there can be no objection. She, the 58/:shining gem of all the female beauties, with her appearance, dignity and prettiness, can not reject your suit.

Lo! without mantra and mantam, and without the sounds of On or utterance of Um, with my inborn knowledge that can discern the ways of the beautiful girls, I will make the pickle vinegar completely sharp, at once. Just you come, ornament of the people's heads, in the evening with three or four servants of your infancy, and the business will be done.

The attendant T.K.: Don't make rash promises. Be sure of what you say. He is the lord whose knife is sharp. Don't try the tricks which you use to fool the country beaux; mind your steps. Be careful. If you make a botch of the job, your life will be in peril, Ma Min Aung.

Joiner: There is nothing to worry about. If the word is stop,

I stop at once . If I am to act, I act at once. I make no mistake. Just present me with royal bounty. I will straightforward go and talk to the girl. Do you only try to come early. I will give instructions and arrange that someone shall be waiting to receive you.

[The joiner is presented with a handsome gift and sent to the Western suburb].

She addresses the orchestra:

Joiner: In the past, I had been unable to lay claim to any distinction, hey! for I was a mere joiner of the common people. Now, my horoscope has shone, and what a grand figure I cut! Because the lord of the Eastern House, rich in glory and attainments, entertaining heartfelt affection towards the fairy-like radiant beauty from the Western suburb, he has ordered me to
59/:undertake without delay this errand of uniting the two by mediation between them. I shall, therefore, have to depart hurriedly from the palace precincts.

There! in order that the whole audience may know this woman's mettle and quality, you, the acme of all the wise and learned, please send me now promptly through the stages of my journey to Ma Kun Mè's dwelling place in the Western suburb, on my mission to bring about the union, O eater of a village revenue.

[When she arrives at the house of the wealthy man's daughter the joiner says]:

Joiner: I have reached here. I'll have to watch and listen slyly from an appropriate place.

The wealthy man's daughter [weeps from inside the house]: I wish I were dead. How harassing it is. Seething and boiling with multiplying distresses, though I make for a spot of tranquillity, I am only heading towards troubles. Faced with calamity, I, the young life-giver, wish to leap and throw myself down, mother! What a sorry fate.

I cannot be merry. These destructive letters on the forehead deprive me of cheerfulness. Even so, I try to swallow (my woes), and put on an air of happiness and a presentable appearance. Despite these pretences, I, the crown of all elegant beauties, am not different from a flaming fire.

In my perplexity, I lie dizzy and cowering. Because of these sorry golden letters on the forehead, I am burning with troubles, a very sun. What a wretched fate! that causes me to be in despair, and to weep in secret and in misery. I can find no sanctuary. And I am alone in my agony. Oh! it is the result of my evil inheritance from the past.

If you mean help, do help me now. I, comparable to Thuza, in attributes, crouch languidly on the flowered bed. Being involved in a strange complication of distress, I cannot help being depressed. This real right hand queen, molested by perplexing anxieties, is unhappily cowering. This maiden yearns for death. O! lover mine, embrace and help me up. As it is, alas, heaving a heavy sigh, I have to live through days of suspense. What a bewilderment! This refined head and right hand chief of all attendants, (lying) on the high bed, will be separated from life ere long. Far from consolation, this royal blood

has little hold on life.

60/: I am ill at ease. When I rise from my sleep, what a shame to have an unsightly look. Constant weeping has wetted my face. And no face-washing water is needed, as the perpetual pouring of clear tears is a sufficient substitute. What a monstrous fate! I do not feel like sitting at any meals. In truth, I, the essence of jasmine, wail and weep sobbingly to my utmost. How wretched my luck is! Unable to sleep even a wink, because of this continuous flow of unheard-of troubles, I would get relief ~~xx~~ only if I were dead. Mother! my distress is always with me.

Joiner [aside]: Hallo! ~~what~~ a groaning and grumbling, I hear! Whose anger and wrath have so affected ^{them} ~~anyone~~ that with spite and aspersion they beat their fairy-like daughter and bring her to this state! It is too puzzling to make out. I will, however, enter with a swoop and ask her "will you give your love to the lord of the Eastern House".

O! You Ma Kun Mè. You are overdoing it. You have indeed the writing on your forehead, my girl. Please don't forget me afterwards. I have come on match-making business, hey! I have, really.

W.m.d.: Oh! Ma Gyi Aung. It is not a matter for bantering. I have already had enough distress. Do you come to crush me so as to hasten my death? If ever my good mother finds you here, we shall be in for trouble. I have been forbidden to receive you, my elder sister.

J.: Aha! Has she said so? I care not at all, nor should I heed; whether they know or hear, what does it matter? I am Mi

Aung. Well aware of others' envy, shall I, for nothing, dare come up into their house? I may, if I deem it proper, have to tell them off, sometime. As the possessor of the Eastern House, 61/:with resplendent glory and magnificent attainments, receives the news that there is a graceful and beautiful girl in the Western suburb, he has decreed an order, sending me to inquire and investigate about it urgently. Carrying it on my head, I have now come to you. Please give me a prompt answer. I am puffing and panting, Ma Kun Mè (because) I come by royal order.

W.m.d.: You, Ma Min Aung, who with a ready tongue and a sharp wit, leave no gap in the beginning or end of your words, and can grasp any hint, who are the leader of the budding bachelors, and who persevere in carrying confidential messages till the couple be united. Even though your undertaking is in good faith, it is difficult to accept it. The fact is this: my parents, intending me to marry Nga Ti, have already bought the household furniture. It is impossible to annul it lightly. He (the prince) is, indeed, a sole monarch over our life and heads; but, as it would not be fair, please do respectfully request him to return and retard his steps, by revealing the truth. I certainly want to link my affection with his. But, because our prayers and supplications of the past have not brought our lines together, we have to stay apart. It is like throwing arsenic at my heart; you come to tell me only at an inopportune time, as if wishing me to die of such desire. Please explain to him how distressed I am in my present plight, Ma Mi Aung.

J.: Huh! do you intend to bluff this woman, who even knows the falling of a spoon in any house? Stop it, my girl. Of course, I know this Nga Ti. What a figure! It is so repulsive that beholders fall back in convulsions. Do you reckon to be able to keep me off by nonsensical talk due to fear? Please 62/:measure and weigh ~~over~~ it, you the crowning beauty. As it would entail future complications, the inheritor of the throne does not even keep concubines. May Buddha be on my head. And I, as a surety, will even guarantee with a bond that he will never take a single one. Please do not refuse, my girl. I do entreat you; yes, I do.

W.m.d.: You, to whom maidens and bachelors have to do homage and present gifts, who in winsome wives are matchless throughout this human domain, Ma Min Aung. I do not make up this pretext to delude you. If you, my elder sister, don't believe me and wish to see it manifestly and plainly, you just go and look at the adjustable mirror, the curtain embroidered with diverse patterns, the mattress, and also the bedstead embossed with clusters of flowers and myriads of wonderful things. Please explain to him and tell him that I am in extreme despair, and that he should not go out of his way to play such trick as to double my distress, Ma Aung.

[The joiner, after being shown the household-furniture, ^{which} ~~that~~ has already been sent there, says]

J.: Hah! she speaks truth. I have intruded upon her distress and am confronted with a death-bed scene. It is difficult to find a way out.

There! by merely worrying restlessly over it without seeking for an expedient, I shall never find anyone to help me. I must just intensify my coaxing. Besides, her words do give a hint that she is in love with our lord of the Eastern House. And I will make absolutely sure of her. Then, in order to secure a favourable situation and vantage point, I shall have to grapple with the situation effectively. Would it be proper to retreat ?

[To Ma Kun Mě: O my dear Mě, descendant of a fairy. Granted

63/:that your parents have constrained you and insisted on your marriage: do you mean to marry Nga Ti - that insignificant nonentity, hideous and covered with ring-worms? As one woman to another, you need not be shy. Tell me precisely what your plan is. If it is plain sailing and I can help you, I will, my dear girl.

[The wealthy man's daughter confides to her that she has already formed a plan to flee to another place;^{she}/weeps]

W.m.d.: Please don't ask me. I have already planned to flee. With this bundle of petticoats and jackets, when dusk sets in, I will abscond along any path that offers. As I am too distressed and grieved, I intend to don a piece of clean white cloth, the complete outfit of a nun. Believe me: I am not concealing anything. If my master, lord of the Eastern House wishes to see me, please direct him to search for me, the crown of his head, around Bahan and Wingaba and the site of the Monastery. Alas! for this first love of mine! I, the mistress of attendants, charming in carriage and comparable to a figure of pith, will truly, they say, be handed over to another willy-nilly. I will, therefore, exert myself to escape from it, by absconding to

another place, I ask you, Ma Aung, to make a proper report to the prince.

J.: Goodness! no more of it, my girl. What a fine idea yours is! I put myself in your place. A woman like myself will be still less inclined to submit. Enough of your words, my girl. Other people may hear them. Let them go no farther than my ear. No more of this wild yelling. But if these are your real feelings, my girl, in order to fulfil your design, I will now devise another scheme: I will wait for Nga Ti, by drawing a line across the path along which he is coming. And to upset his nibs once for all, I will, after cajoling and caressing, treat him to liquor to make him drunk. How's that, sister? You will then be able to meet the lord of the Eastern House, and the head's ornament. What a handsome man! If I were of your age, I would, like a decoy, just be all over him and tempt him until he loved me.

64/: Run your eye over him first, you little fool! Don't be in haste. I'll make it impossible for Nga Ti to get at you. Leave it to me, my girl.

W.m.d.: O sister Ma Aung; to try to run away from Nga Ti, is a tremendously difficult undertaking. As I have been obsessed with the notion that he would presently be coming and always visualize it, I am anxious to flee, Ma Gyi Aung.

J.: Tush! Don't worry: don't worry. In the art of deceiving others, my dear girl, even the gamblers have to pay tribute to me. I will entrap him on his way. Once I lay him low by treating him to strong liquor, be sure, he shan't get up till tomorrow, O Ma Kun Mè.

W.m.d.: Very well, Ma Aung. You try to get him entrapped. I am anxious to see my glorious dear, lord of the whole island.

[The joiner returns].

J.: Now, what an unpleasant surprise! Because in a haphazard and hurried way, I let my tongue loose, I stand squirming here. I, this thrall-woman, whom the parents of daughters abhor, will, I am pretty certain, incur the royal penalty, which is hard to dodge. I am up to my neck. I accepted the presents - dollar-petticoats, jackets and rings - from the most exalted lord heir apparent, declaring, with reckless audacity and zeal, that I would carry out this match-making business; and if I fail to accomplish this task, I shall be put to death instantly. The plan had gone too far. Is there any escape from the penalty. What a perplexing affair it is!

65/: There! This must be my plan. I have learnt for certain that Nga Kun Ti is going to come to the wedding ere long. It remains then to devise a scheme for cajoling that clod-hopper Nga Ti, to meet him at the cross-roads, to get ahead of him in the nick of time and entice him to another place.

Let him come! Let him come! I will enter into an uncere-
monious familiarity with him and lose no time in intervening and playing tricks with him. He will surely be made to squirm. I am used to getting fees for cementing. Even unaccompanied by a tout, with modern and novel artifices, I, to prevent his marriage, will seize him on his way. Thereafter, I will somehow induce him to drink a cup of very heady liquor mixed with white gin so as to inflame his mind, and then will gently down him. While he is

having twinges and twitches and in a state of reeling and staggering and drunken-stupor, I will gently place the wife-yearning Nga Ti on the ledge of the barn. And when gracious prince Kon-mara comes here, I will take him hurriedly in the guise of Nga Ti and let him go up into the house at the untimely hour of midnight. If only this stroke succeeds, then this thrall-woman's life will probably continue to be long.

At present, as everything is unfavourable and the plan falling through, I, the recipient of the bachelor's gifts and the delightful gem of maiden's eyes, am worried to death over my noble business of match-making. Not being content with the homes of common folk, I, with life at the tip of my hair, happen to go to the royal house. An impending knife awaits me. In case he does not obtain the girl, rich in lovable behaviour, and the descendant of Thuza, pretty ~~surely~~, I'll be enrolled in the register of death. It is quite certain; I must scheme and scheme. Only then it looks as if I shall be ^{ree} ~~full~~ and far from the catastrophe of my fate and horoscope that endangers my life.

Placing my hand on my forehead, I will have a quiet drowse on the outside floor. You, the orchestra the delight of all eyes, 66/: in your circle of flowery fretwork, please charm me, this woman joiner into a slumber, sir.

[End of scene].

[Exit].

[An influential elder of the village/U Swè Mi, Kun Ti's father, the monastery builder Ko Awi and son Maung Kun Ti, enter a--to ask for a wife.

Maung Awi: You, dear Kun Ti, such a true eldest son as ~~xxxx~~ nobody ever had before, and whom I dandled and fondled. The parents on both sides had gladly consented to be bound by a promise that this marriage should be consummated without fail. And this agreement still holds. And the way the wealthy man spoke explaining matters and leaving it all to you, my tall and chubby son Kun Ti, was very satisfactory. But, when we consider all the details such as the number of people to accompany us, seeing that we are people of position and high repute, I, your father, deem it ~~xx~~ not befitting to take only one or two people. Let us give mature deliberation to this. It is not a matter to be rushed.

never fail

K.T.: You, whom ~~xxxxxxxxxxxxxx~~ ^{never fail} to observe the five tenets of fatherly duty in looking constantly after your son, my good father. Do not, my lordly father, go on trying to overdo it by drawing to the north and dragging to the south. Her father himself positively instructed me the other day, to transact the affair with only one or two people. So do please come along, father.

Po Swè Mi: O Maung Awi! As regards the size of the company the position is this. Because we had already heard ^{the} wish expressed to no other than Kun Ti, that a moderate number of people would be quite sufficient, don't talk any more of the size of our company.

The embryo Buddha, Minister Mahawthada, single-handed, achieved a resounding triumph in getting the ruby which a huge horde,

estimated at a hundred thousand in number, in spite of their impressive might and persistent efforts, failed to get. ~~Like this~~
 So, I, Po Swè Mi, in my discretion, have only to make a request, it will meet with wax-like compliance. Fear not anything. Let this grandpa answer for it, my man! What matters if there be few people?

K.T.: Yes, that's the way of it. This is the day on which this poor fellow is to get a wife. It would be quite wrong to put it off, father.

P.S.M.: Nevertheless, Maung Kun Ti, when I survey and consider the past and the future, there is the matter of didì, the extra and the remaining days, and the right time and the favourable moment, that should all be calculated, examined, and worked out properly. Only so, it is said, success in action will be secured. I will, therefore, select the time and the day, my lad.

K.T.: If you wish to, do. But please don't assign the time to a late hour. I am anxious to go in haste, sir.

[Po Swè Mi selects the day]

P.S.M.: Let me see. The day is Monday, isn't it? The month is Tabodwè. And it is the eleventh of the waxing moon. If the day of the week and the month are taken together, ah! ay! the sum is thirteen, denoting that (the marriage) will not last long. Umph! let's pass that. After contriving to escape this group of inauspicious days, when I make a further inference again by my computation, it shows that it's not only an unlucky day, but also not free from opposition. If we are so obstinate as to persist

in going to ask for a wife on an unpropitious day, the fate of Saraka and I Naung will repeat itself. Is it any good going on, Maung Kun Ti?

K.T.: Pooh! one of you had a lot to say about the bridal company 68/:being too small. And the other, in pleading tones takes a different line, and examines the day of the week and of the month by astrological calculations. No less! (As if I had brought you to do astrological observations rather than on a purpose to ask for a bride, you incline to take too much on yourselves. If you want to, ~~do~~ stay behind. If it is as bad as this, and so crowded with joints and knots, I will go there without any company. Don't prevent me: I wouldn't stop now. This is the very day on which her father himself had bidden me to come without fail, O father.

K.T.'s father: Well! the poor wrong-headed creature, impatient of any restraint has said that he wants to go dashing off with a bounce. Whatever befalls, be it on his own head; you, U Swè Mi, just request permission from the orchestra covered with cut diamonds and bedecked with precious gems. We had better go speedily.

[Po Swè Mi addresses the orchestra]

P.S.M.: Diamond and broken glass, silver and lead should never be compared. Look for (another) example; there exists great disparity between gold and pinchbeck, the moon and the glow-worm twinkling as is their nature. And when the two types of people, one with indiscriminating ears and the other with dis-

criminating, see anything, the possessor of wisdom will consider over the difference between refinement and grossness.

I will expound at length with parallel instances.

[Hi] I will bring it out lucidly with examples from every day life. [Taboungla samaye] During the festivals of the month of Tabauṅg (kummārīyo) those village maidens, [ākātā] who come [janapadato] from the outskirts, hamlets and out of the way places, [karontā] bestir themselves [maṇḍanaṁ] making ornaments from [chupanceca] the seeds of the golden safflower, [zounglyaceca] the garlands of the golden cress, etc. [givāya] for their bare necks, unsmeared with Thanakha. [So benti], and amidst the festivals of the month of Tabouṅg, they make a parade 69/: in comely guise [atthānaṁ] of their bodies. [Janapadamānavā] the village bachelors [yathārahaṁ] as is the nature of the village maidens and bachelors, [manāpenti] take a fancy to [icchanti] and desire to have [tā] those village maidens who make a parade of themselves. [Nagaramānavāpana] As for the town beaux, [hāsanti eva] they simply smile: [mānāpaṁva] to take a fancy to them, [icchitanvā] (the girls) ~~icchanti~~ or desire to have them, [nakaronti] this never occurs to them.

[Evameva] Likewise, [paṇḍitā] when those wisemen comparable to the town beaux [dissavā] read, recite and study [añejātake] those other manufactured plays that can be likened to the village maidens, [hāsanti] they smile and laugh; [nāmanāpenti] but do not enjoy them: [na icchanti] and have no desire for them. [Tasmā] Therefore, [parisā] the public, who spend one or one and a half rupee on each book and peruse it with great esteem [passantā]

and study it with some interest [cakkhumā] and who possess sagacious insight, [vicinitvā] should make a good choice out of [jātakapotthakāni] those written play books [passeyyūṃ] and read ^{is} it; [dadeyyūṃ] buy it only if it/worth buying.

I have elucidated this with a cluster of examples in Pāli. And in order that the fine folks, who have a constant inclination for reading the plays, may weigh and measure without misapprehension, you the royal Naya orchestra, entertainer of the court, please explain and distinguish with accomplished ease and graphic illustrations between the characteristics of town dwellers and the behaviour of villagers.

[They arrive within the village]

70/: Po Swè Mi: There! We have approached and are within the village. We must always look for the propitious omens. It is not good to encounter things of evil omen.

[Enter the joiner Mi Aung]:

M.A.: [Soliloquy] What luck! Because of the heir apparent's order sealed by words of his golden mouth, I have planned somehow to have that chap made helplessly drunk, so that I can offer success (to the prince). With my mind always set on this, I wait for him on his way. What a long time he takes. Am I wrong about the day? Behold! in accordance with the saying handed down by people of the past, "when you speak during the day look behind; during the night look below", while I have been murmuring and talking about that villager, there! it seems, he has come. That largish company, ~~xxxx~~ sprucely dressed, with the tips of their head-dress flaunting, and chattering excitedly, coming

Ti's

from there, look like Nga Kun ~~Ti~~ relations, father and mother, and sponsors. It won't do for me to be too gracious and civil to start with. I will stand aside at the cross-roads with composed expression, as if it were no affair of mine. And, not to give myself away, I will comport myself demurely, pretend not to know them, and keep a steady face. I'll only recognize them when I am forced to.

[When Po Swè Mi sees the joiner Mi Aung, he interprets the omen]

P.S.M.: You, Kun Ti, Mr Wiseman, with whom I have consented to come. Isn't it Aung Ma, who is always ensnaring and sidling up that we have now met face to face on our way? — [Kun Ti says 71/: "Yes"]. If so, my boy, I feel heavyhearted for this omen. It appears as if it were a portent. We have met Ma Aung at this stage and on this by-path: I opine therefore that because of Ma Aung,¹ we shall not be successful today, Kun Ti.

K.T.: How's that, sir? The nature of your inference unhappily does not coincide with other people's interpretation. It is a complete misinterpretation. Our meeting with Ma Aung should be regarded as a favourable auspice. By what old traditional augury do you make it out to be unfavourable, sir?

P.S.M.: You're wrong, Maung Kun Ti. The one whom we meet is called Ma Aung. Isn't it? No matter how you attend to the formalities of the marriage arrangements, as it [the name] denotes "not success", the result can only be "failure". Take it from me; I feel quite sure of it, Maung Kun Ti.

(1) Play on the word Ma Aung.

K.T.'s father: I am not at all happy about it, If it seems impossible, let us agree among ourselves without delay and make a fresh start to-morrow, Maung Kun Ti.

K.T.: Don't waste words over this (omen) as if it were ordained by the Buddha. This is the very day on which, her father himself insisted on my coming. Any alteration or postponement will be most improper.

[When Kun Ti and others do not speak to Ma Aung, the joiner in accordance with her plan cuts in with dissuasive arguments].

J.: O father and uncle! Though you have come intent on a secret purpose, your plan will surely go wrong. You will not get within aumile of your object. You will not only fall short of it, but will also be confronted with a serious situation. Look ahead; take time for reflection, O good old men.

72/:Kun Ti.: Hey! Why in such hurry with your ravings! You, who ensnare other people, but didn't look for a husband yourself, and are ever ready to make up to anyone you come across, who are fond of cementing, and ruin all people by overpowering them by your artful stratagems, demoniacal woman. What earthly business have you, to thrust yourself in and interfere, **where** you have absolutely no right? Your excessive concern can be likened to the lady of the elephant master in the story, who wore herself out by needlessly troubling over what was not her affair. Don't you, by coming forward thoughtlessly across my path, palaver in a derisive and imprudent style like the screeching of an ill-omened bird, nor try to disconcert people with such sickening words as

"please look ahead and what not"; that will be enough from you unless you want to get beaten. Haven't you ever heard of Kun Ti, hey! Mi Aung?

J.: Good Gracious! How wrongly you receive my well-meant words! We have been friends since our infancy. And as I believe in promoting a neighbour's interest, I tried "to water the banyan tree"; for that, should you here in this lane, repay with unreasonable wrath by "making me a drum carrier?" Isn't there an accepted belief, which has been uninterruptedly preserved among us honest Talaings, that in all marriages not only do we always propitiate all the deities from Minmagiri, down to the guardian spirits of the earth and water, but we also make offerings of head-kerchiefs, rice and sweet and sour dishes, prepared beforehand to our benign ancestral deities?

Is it not a regular thing in making proposals of marriage to have the old and aged couples, truly married since their youth, invited to the deities' throne?

Is it not a widely adopted practice to let the speaker of 73/: auspicious words always occupy the foremost position and allow others to have their say only after the cord of the ritual catechism has been twined?

With a meagre company of one, two three or four, picked up at random, and as if marriage between people of high standing were a trivial matter, do you, without ritual to the deities, intend to have this auspicious ceremony accomplished hurriedly in a strange and off-hand manner? No, it's not proper. As the time

is just past four, too early to get/sirs, ^{there,} it is still too early. If you would only take a rest in the front room to get relief from fatigue, I, this woman, would get everything ready; it's because I am eager to oblige you with all the necessary preparations and the ritual to the deities, as well. Your appointed day will in no way be delayed. I'll see that the matter is carried through to-night. It's for your sake, Kun Ti; it's for your sake, sir.

K.T.: If it does not take too long, I think, her idea is quite acceptable. Should we go without doing any ritual offerings, the witches' spiteful design might, so they say, harm us. Though she may belong to another village, I suggest that her offer of assistance should not be turned down, father.

P.S.M.: Aye! As you have now assented to her help, let us stop for a while. Besides, the Talaings' custom must also be preserved, my lad.

[The joiner to Kun Ti's father:]

You were in too great a hurry. Please just walk into the house, and if you don't mind, take a rest on the floor. You have taken me by surprise, so you must excuse me this time for failing in my duties of hospitality. The preparations for the ritual to the
74/:deities have to be done very urgently; and please be patient; it will be finished in a breath.

K.T.'s father: You, who are ever willing to further others' as well as your own interest to the end, Mè Aung Ma. Your kind help will get the business put through at last. Please try your best to make a good job of it, my girl.

[Leaving the old man in the front room, she tries to induce Kun Ti to drink drugged liquor]

J.: O Maung Ti, it is but a short hop for you now, old fellow! Notwithstanding that I am your friend, you refuse to give me even a word of greeting; will this do you good in the long run? It will not be degrading to mix with me. Come here, my lad. I'll offer you something. Don't you look so bewildered. Before anybody can see you, just pop into this room. Don't feign unwillingness, Maung Ti.

K.T.: I come at your call, but I am not sure what you will give me, sister.

J.: Phew! As if you were inexperienced and ignorant! This is mere dissimulation. Behold! take this brandy: here is beer: all these bottles, some having a red tint, others bearing the brands of "spreading wing", "golden palm", and "hawk", include everything that is best (in the liquor line). Don't be sullen: try a few drops. You are behaving as if you were not accustomed to drinking. You should have just thrown back your head and gulped it down quickly. Those old heretics might discover us. Don't waste time. Drink, Maung Ti.

75/:K.T.: Confronted with the very taste I always have a relish for, ~~yes~~ I had to jump at it, Ma Aung.

[He drinks:]

What an extraordinary trade mark has this matchless brandy branded with a "hawk"! Once this "Jereboam" enters me, I will care nothing; though millions of hostile armies may come, I will

fear them no more than a speck of dust. [To the orchestra] I will at once guzzle this excellent appetizer, that will even send the Asura nat rolling head over heels with inebriety: you, the master(of drums), let fire blaze aflame in my eye-socket.

[Having had half of the drugged liquor, he says]:

Hm! O Ma Aung. Shall I get frantically drunk? What an uncommon liquor! How unpleasant to take! As if it would pierce through my throat, (I find) it too hard to drink down.

J.: Tut! Tut! That's not the way! You decant your liquor awkwardly. Come on, finish it. Only when you are muzzy and dazed, you will be able to go up into mother-in-law's house in proper style. Unless you have a drink, you will be all of a dither and out of countenance showing signs of nervousness and timidity, and your heart will throb in trepidation. Take my advice; drain it all, Maung Ti. If you, with your clumsy airs of knowingness, go on talking, I shall get sick of it, and I might overturn your glass leaving you only with the sediments. If I kicked away your delicious drink, your inside would be left a-wobble.

[Maung Ti drinks and collapses in a state of torpor.]

J.: [in soliloquy]. There! the bastard Nga Kun ^{Ti} ~~fix~~ is blind drunk. I will be beforehand with them by putting on a dismal 76/:face and startling them with my yelling. And then, I will start in and blarney those old people to the top of their bent.

[The joiner fabricates (a lie)].

J.: [to the old people] You, uncles, who adhere to the right path of living, and whose cardinal virtues never waver, the umbrella of the village. From the very outset, I warned you.

Before my words had ceased to sound - see, what happened! Behold! it will never pay to neglect and break the Talaing traditional custom. The furious deities have come and seized on him. Do come and look at him, O you uncles.

[Saying thus, she shows them the unconscious Nga Ti.

When he finds Kun Ti lying, the father says:]

F.: Alas! you, the only son, whom we pampered, my other life, my ornamental necklace. Alack! you, whom we the parents indulged and never caused to weep or sob with chiding or thrashing, the apple of our eyes, incomparable sonny. What a mischance has befallen me now! I just want to turn a somersault and throw myself down. What a sorry sight you are, my lad. Try as I may to call to you once and again, you don't even bother to look up at your father, nor do you even make an effort to roll on your side. Poor helpless little fellow. Like the dog that picks up and bolts a piece of poisoned meat thrown to it by an Indian, only to fall down shivering and die instantaneously. Alas! how unsightly is the way you lie, Maung Kun Ti!

Po Swè Mi: O you, Maung Awi! You sigh and rail at your trouble and shed tears - a complete break down. It was like the real thing. These are not empty words. Your complaints ~~were~~ are as replete with pathos as those scenes in which O Za or what's his 77/:name - Maung Thara - appear. You rival the great weepers, the Orang-Outang brother and sister. What a splendid and moving lamentation yours is, likening him to the dog that picks up and bolts a piece of poisoned meat thrown to it by an Indian! You

do try to enthrall the audience, by your sorrowful weeping! It even makes my flesh ~~creep~~^{creep} all over, old chap. It would be a heart-breaking scene, if you would only add a dash of trebled-rhymed weeping.

J.: This lad Maung Ti, pale darling, is mute and motionless, with his heart fluttering and throbbing. It is nothing but a sudden visitation by the lordly deities, O uncles. Let them get on with it! I will promptly crave the pardon of those great deities, good deities, and exalted deities. Just give me quickly a sum of one, two, three or say four rupees to make an offering. I'll wash them (the coins), wrap them up in a piece of white cloth, and propitiate (those deities).

[She propitiates]

You, my lords, the deities, who have always been benignant to his ancestors, I implore you to leave and free the pitiable soul now; please deliver and depart from him at once. Let not him, your humble servant and humble slave, be completely done for. You will have your temple later on; so be merciful to him, O you exalted and gracious deities.

[As the prince is nearly due, after feigning to propitiate the deities, the joiner concocts a lie in order to get rid of the elderly people from the house].

J.: Nevertheless, uncles, please by all means try to keep this queer happening from the public ears. Don't let a word get abroad. I'll suggest a feasible plan. Please give me your ears for a second. Fulfil your obligations by having those things

such as mattress, mosquito-net, mirror, comb and casket and some of
 78/:bridal gifts, dispatched. In the event of their inquiring/you
 suddenly ~~xxx~~ "How is it that Maung Kun Ti is not with you?", make
 the best of it by saying "It's a bit too early and he is shy.
 He will take his time and come late at night." If they are satis-
 fied, just return home. When the deities' anger abates and he
 [Kun Ti] becomes sober again, I will see him there. Please don't
 worry about it, sirs.

K.T.'s father: You, whose candid mind leans towards us, whose
 social accomplishments and knowledge of the world are complete,
 O dear maiden. That, my son should thus all for nothing be brought
 to death's door, makes me, his father, shudder with fear. The way
 the deities have seized on him manifestly in our presence is so
 sudden and unexpected; isn't it? You, dear maiden, please exert
 yourself to make it certain that every requirement of the ritual
 is fulfilled. Don't think of sparing any expenses. I won't fail
 just,
 in repaying you. It is/that the bride's father, the wealthy man
 hearing of our visit, has some edibles prepared, ready to enter-
 tain us. I won't put it off, but will go and simply put the
 matter into his hands, Ma Aung.

P.S.M.: There! Maung Awi! We must be stepping. The daughter's
 father, the noble wealthy man will be, I fancy, anxiously looking
 out from the house for our expected arrival. When we've done the
 best we can in the circumstances, we shall seize the first oppor-
 tune moment, to return. We must move our legs quickly, if we are
 to put matters in proper train.

[They go].

79/:M.A.:Lo! While we are still engaged in our talk, we have suddenly reached near the wealthy man's door. He has set every thing in readiness to give us a great reception, U Swè Mi.

[The daughter's parents, Maung Kun Ti's father Maung Awi, and the village elder U Swè Mi, all meet together. They then go through the formalities of asking for the bride in marriage].

The bride's father, the wealthy man to U Swè Mi: The occasion is most agreeable and gratifying, U Swè Mi. And there is a well known old saying, too, that a daughter should not be kept (single) unduly long. It is said that, the parents, as is one of their duties, should choose for her, a man who is her equal in rank. I will not raise any objection, but give my consent to the firm fastening of affection with lasting pledge that will remain unshaken till their hundredth year, between the most beautiful Ma Kun Mè and a decent lad of her age, Maung Kun Ti.

[After the formalities have been gone through, Po Swè Mi boasts]:

P.S.M.: Take due note of my value! I am Po Swè Mi. When I do not grab, (well and good); but when I do, nothing will ever slip through. I live as a man above other men; I am superb. Let those who cannot be counted as men, and are not real man, take care to shun me. On such occasions as getting a bride and marriage, everybody acknowledges me to be always refined in my manner. No wonder, Maung Awi, that I, Po Swè Mi, have such a reputation.

At last our purpose in quest of a bride has been entirely

attained. We had also ~~positively~~ directly instructed Ma Aung to take the bridegroom Maung Kun Ti there. Well, there is nothing to do, but go home.

There! about our return journey. The time is far spent:
80/: the bright glassy-hued (moon) has set behind the mountain, after its round. Those dear golden crow-pheasant couples, in a most human-like and admirable manner, are fondly gabbling, half articulate, half inarticulate, which surely (foretells), I think, the inflowing tide. Harkening to their joyful cawings of reciprocal greetings and replies, to be there in time, let us return home.

[They arrive home]. [Exeunt]

[The prince gets up from his sleep: he sings:]

Song: With an indignant look, you frown at me. Within this apartment of splendour, you, prompted by sense of bashfulness, rebuff me with both hands, and you murmur half suppressed protests in a weeping tone. Your words "Ah! you get back" are as aromatic as saffron. You, the dweller of the separate palace, the embodiment of winsome traits, with your coaxing ways, appeared to me in my dream. Oh! I shall never forget you, dear. I wonder which deity had occasioned this! I have never had such a realistic dream about the coalescence of our two destinies. O fair, pretty jasmine, perchance, my destined marriage is approaching.

P.: You, who serve loyally to promote my welfare, and are

fully conversant with the royal disposition, paragons of wisdom. To bring the charming girl, the garland of orchid, the most graceful darling and the crown of all maidens from the Western suburb, nearer, we sent an emissary to go and investigate, and the position seems hopeful and promising. Let us, from this great palace, set out on this happy journey, O servants of my infancy.

Yan Kwin Gyi: Yes, sire. As the appointed time has arrived, you had better make a start from the lofty palace. The one expecting you will be consumed with longing; and poor soul, she will probably be now yearning too fervently after you from her window, O adornment of heads, my lord.

81/:P.: When the glorious governor duly appointed by sealed orders of authorisation to rule over the three countries of Ramanya, - Hanthawaddy, Martaban, and Bassein - which are mentioned in the Pāli text as [Hansāvati Maṇḍalaṃ, Kusima maṇḍalaṃ, Muttama Maṇḍalañceti ti suramañesu], made a tour round his domain, from the delightful mountain, (he was greeted by) twelve rounds of cannon fire, that flashed like the lightning; whereupon all the people, so they say, wished him happy~~ness~~ by pouring out sacred water. In Zambudipa island, in the centre of this universe, that the one who is comparable to the Kesarāja (king of the lions), may not be sullied by any hostile dangers, issue an order to the distinguished Naya (orchestra) to extol him with lavish splendour of panegyric.

Y.K.G.: addresses the orchestra in "sweet verse":

It was in the year one thousand two hundred and thirty three, on the tenth waxing moon of Tazaungmon, "the flying water mansion" (steamer) brought the holy umbrella to Hantawaddy where the people were so delighted to behold it. It was the ~~the~~ most notable festive occasion.

On the twelfth, while (the umbrella) was borne to its shed, followed by a grand procession of multitudinous people, the brilliant beams and divine effulgence scintillating over ~~the~~ it were clearly visible to all.

On the first waning moon, the umbrella was carried along to the glorious majestic spot, on the mountain of victory, accompanied by playing of the five musical instruments that shook the earth with vibration. Throughout the way, on the left and on the right, was a stupendous sight that awed the beholders.

On the ~~eight~~ waxing of the silver mansion of the hare (moon) of Nadaw, when (the umbrella) amidst the resonant tones of diverse (musical instruments) was sent up by means of fairy apparatus, on to the sacred pagoda, which enshrines ~~in~~ the relics of Buddha, the six rays radiated forth and remained two days exhibiting halos right on the top, for the benefit of
82/: dewas, brahmas and human beings. On Tuesday, the tenth, which was the auspicious day, the umbrella, shining like the sun with its one thousand beams, was finally put in place: thereupon, the whole earth gyrated and heaved - an omen of peace.

Prince: [sings] You resemble Thuza in elegance: matching ~~to~~ a fairy in appearance, like the full moon, you are incomparable in magnificence. Any beholders of a girl of such unique gracefulness would, in error, probably take you for a fairy. You are the descendant of the four exemplary ladies. Because of you, the charming and fairy like maiden, the most beautiful in Hanthawaddy city, I brood sadly on the couch pining after you and with grief piling itself upon distress. Because of this dear maiden comparable to a fairy, innumerable troubles arise, which, when I try to conceal my suffering, leave me despairing and helpless.

O figure cast in gold, who can be likened to the full moon, the circular mansion of the hare, I am directing my golden steps to keep the tryst. Please dispatch someone to welcome me, O perfect girl, do not just wait longingly for my arrival in a state of uncertainty, and with your eyes set on the road. Without fail, I will try to find my way into your dwelling place.

You should give the fragrant decision, whether you will or not love me, so that I, holding on to hope, may be free from the shackles of ~~anxiety~~ ^{anxiety}, and the burden of distress. Ah! I brood sadly; and I cannot curb my sorrows; the debt of past deeds affects me now.

O priceless pearl, only your smiling on me will, perhaps, relieve me from ~~the~~ ^{my} countless worries. You, the dweller of stately curtained abode, please give me your answers. My mind is engrossed with the idea of the union of the lines of our fate.

[The prince arrives at the Western suburb. The joiner enters to meet him].

J.: [to the prince] O, garland of heads, palace born, my lord, proceed from here. Having traversed this compound, you will come to the back room. At the foot of the staircase, there 83/: may be a big black dog. Beware of it. And once you the exalted monarch have got inside the house, you needn't fear anyone. In case her father be not asleep yet, and thinking/^{you}to be one of the inmates, asks you "Is it Maung Ti?", you just reply "Aye, yes, sir", with a throaty and embarrassed voice. You will surely meet with the pure maiden, delight of the eyes, in the middle of the room. I had already coaxed and prepared her on the previous night. You have "just to mount and ride, or just to cover yourself from head to foot with a rug." Don't dilly-dally. If you, an old tom cat, are too scared to strike the mouse you find, and timidly leave it, it won't be my fault, O adornment of heads.

P.: Ma Aung, lamp of beauty, how now? I am the blood of the golden breast of my royal father, the most exalted glorious sole monarch, and I do, therefore, maintain that it would be most unseemly to visit her in the guise of a common low-born and uncouth person. Will you please explain your object?

J.: You, whose attainments glitter in splendour, and at whose command all (the rulers) of the ~~southern~~ southern island gather around to take an oath of allegiance, the magnificent lord of the whole island. My undertaking to coax and persuade

the exalted fairy-like maiden of elegant behaviour, has been fulfilled. Being an ordinary village woman, I am unable to make proper arrangements to welcome you, the most exalted lord, or for fitting pomp and ceremony at your arrival. I told her only to expect you, the adornment of heads, to night, confining myself to the essentials. Please have a kind regard for the one longing for you, and do set out now before she gets wearied, O my lord, heir apparent and crown prince.

84/Y.K.G.: If I am to expound the technique of courting, it is said that, the later the night the better it is; the more the midnight breeze blows, the colder it would be; the closer to the dawn, the nearer the couple; the fewer people there are about, the bolder they are; the tighter the two cuddle, the warmer; and the more melting she becomes, the closer she will cling to you.- Please follow the joiner's advice and broach the matter. Your words will achieve a better effect when you are not in a company. It would be ill-advised to turn back, my lord, adornment of heads.

[The prince goes, and arrives near the wealthy man's house].

P.: We have made our way near to her dwelling-place. From without let us hearken to her voice, for a while, O Yan Kwin Gyi,

[Wealthy man's daughter in soliloquy]

W.m.d.: Because your lordship had asked me, the emerald twig and the ornamental flower, to expect your arrival, I am indulging in fanciful flights, and unable to sleep. My eyes smart as I lie pillowed on my couch in expectant ^{vigil} ~~kingkk~~. But, you,

my lord, have changed your mind and are cruel enough to go elsewhere. While I am uncertain of your whereabouts, yet still looking out for you, the triangle cymbal for the dawn offerings has been sounded, and what is more, my dear, the early morning cock has begun to crow noisily.

Ah! how long shall I be kept longing for him? I have never seen this adornment of heads, who will be calling on me; and if he should resemble that man who came when I was looking out before, death would be preferable. Alas! if you are to come, come now. I just want to see you, O adornment of heads.

With the tumult of distress disturbing me, I can not possibly keep cheerful. I have been looking out for you, with 85/: my golden breast upraised, since sunset. I, the descendant of a royal line, still went on clinging to the hope of your arrival till past ten o'clock. And I, this distressed girl, burdened with such longing, feel very tired now. Oh please, do come. One o'clock after midnight had passed. And at two, I was still hoping for your arrival, and waited expectantly until three. Even so there was no sign of my dear coming yet. Grief and anxiety began to lay hold of me. Four o'clock had already gone by, and the sky reddened as the clock struck five. Now at six, when day actually breaks, I am still indulging in vain hopes of your arrival, my most charming prince. O my dear, my head aches and I am giddy.

Prince [accosts]: You, whose unique beauty is peerless, the magnificent priceless pearl from a serpent's head, a rich

splendour of rarity, descendant of the unbroken line of the sun. O maiden, as beautiful as the finest gold, I am the prince, who, because of the efficacy of our prayers, had lived in union with you without ever being separated even once for aeons in the past. Therefore, please fail not to accept the love I offer, so that you may fasten it firmly with your fidelity, my dear.

Reject me not, mine is too true a love. O you of the lineage of the four noble ladies, I plight my troth; and I am ready to take in your presence, without reserve, any oath you wish to give. If you are in doubt, put me under every conceivable ordeal at the Dagon pagoda. I will never try to elude it by any evasion, but will willingly swear. My dearest, if ever I fall away, may the earth split asunder and swallow me on the instant. O orchid of the three-graded attendants, (believe me) it is not my wont to speak falsehood.

As the Myezuthaka flower is diffusing so pleasant ~~in~~ a fragrance, at the Nandamu golden cave, that I, an unhappy prince, by virtue of my glory, have come to adorn myself with it; please let your lovable sweet, golden lips truly disclose to me your feelings, my dear.

K.M.: Alas! what a radiant beauty! His appearance, like the
86/: brilliant moon, is enveloped in a shining splendour. At last, I, the right hand consort, have certainly beheld my lord,
of
ornament of heads, and/exalted royal descent. How wretched I feel every time I think of explaining all that occurred to my

master! Ah! it is Ko Kun Ti's fuse that has blown me into these terrible straits. This young maiden is perplexed and a-quiver. I am in suppressed anguish at being unable to relate the shameful truth. Please contrive to help me out of this shameful situation that holds me agitated and exhausted. To keep it secret is impossible: yet, how could I, this graceful garland with overflowing tears, explain it to him. Alas! it is most distracting.

P.: O my life, I wonder what has made you shed so profusely your golden tears! You, who are comparable to the right hand consort, my sweet necklace and nosegay of myezu. I wonder what your trouble is! Won't you open your golden lips, now? You've got your lover who will repel and break those innumerable dangers high as great mountains and the sky. Be not anxious. Just cast aside your troubles, and give me a precise answer as to the state of your affection, my dear.

M.K.M.: Your Highness, whose splendour, as prophesied in "the books of revelations", is diffused throughout the island where the Eugenia flourishes, the powerful lord, who will quell the evil fumes and reek of any hostility, adornment of my head. Because I, in my inmost heart, feel timidest of the timid, I hardly dare to tell you. How can I possibly be brave enough, as I am shaking with fright! Don't force me to utter words revealing my distress. Alas! just dispatch me at once, O, my lord, ornament of my head.

87/:P.: You, the matchless glory of Zambudipa, of the lineage of the sun, maiden of unrivalled grace and charm. Why so? O

jasmine sprout, please do not be reticent, but make an effort to speak. I will take your troubles on me and calm the seething distress of this winsome maiden. If we really trust each other's honour, you will unveil your story, my dear.

K.M.: My lord, it is just this. Without hiding or holding back anything, I, the diamond string, my equanimity perturbed and with face averted, will now crave your sympathetic consideration, though it seems improper. My nosegay of buds! My good parents, having planted the tree of estrangement and wreaked their spite on this girl of noble lineage with (lips) red as hare blood, urged me, the essence of orchid, to accept the worthless, rustic affair Ko Kun Ti, with tender affection. While, because of this, I was planning to flee to a distant place, Ma Min Aung/ intervened in the guise of the goddess of love. And I am abiding only to see my glorious lord.

I, the victim of wild fate, in this domain of Burma, have already vowed to make for another place and become a nun; and, thus, I am consumed with fire of distress, and weeping sobbingly in grief. Help me in my quest of happiness, O my lord, adornment of heads.

P.: Oh! Is it thus! You, whose attributes, in this centre of the Eugenia island, shine among all the maidens, maiden born of lotus. (I will frustrate) the plan, as Prince I Naung ~~has~~ frustrated Saraka's attempt to possess himself of (the princess). However the two people concerned may try to snatch ~~off~~ a bouquet of flowers held out to them, it will go only to the one to whom

it is intended. So, what you must do is to exert yourself and scheme under cover of secrecy. Please put an end to your 88/:burning edifice of grief and this scene of distress. Were we to remain faithful forever, I would do everything in my power in this abode of Zambudipa. Do please stifle and swallow down (your grief) and cease this bout of weeping, my dear.

In Tawadeintha, there is Sakka's incomparable ambrosia; it would be sheer thoughtlessness and presumption for a drum master to partake of it. And, it is wrong to throw sand in the quintessential oil of a king lion. You, my dear, think this over. Shall the golden Myezu, the coral-coloured, fragrant divine flower-bud be handed over to a lunatic for adorning his head? Never!

K.M.: You, to whom I should readily entrust, as fit to wear it, the flower of the most wonderful flowers - the flower of faithfulness - my lord of glorious lineage, and adornment of my head. I am willing to comply with any wish of yours that I will never be so capricious as to refuse it. Nevertheless, I have too strong a misgiving that my lord may become faithless and false in the future, O descendant of the sun. The apprehension, that if ever I lose my lord's tender love and favour, this garland of orchid be left a loser, is rankling in my mind. This maiden, comparable to Manaw, the string of diamonds and of noble lineage, therefore, dares not love you, adornment of heads. My heart palpitates.

P.: You, the sprightly graceful damsel, who shine like a moon

in this emerald-coloured island of Zambudipa, bouquet of orchid, who will never lose my affection throughout our life. I am prepared to give my fragrant word and make a vow of constancy with you. Will you just divulge your contemplated scheme, my dear?

(My rival) is so injudicious that he intends, although there is no comparison between them, to set the precious ruby born of the Webula Hill, in his base pinchbeck ring. As the lustrous (ruby) is worth a country, I really grudge that unqualified man wearing it. Nevertheless, if I am unlucky and doomed to suffer, you may perhaps imagine that even the stinking flower ~~de~~generated on the Khanbin smells as sweet as the jasmine. It rests with you.

89/:K.M.: You, whose mighty power reverberates throughout the southern island of Eugenia, and who, on the sycamore throne, will in future celebrate triumphs and enjoy the coronation, a legendary figure and my most exalted lord, The brow-writer had scrawled his letters illegibly; so, though I, the jasmine bud, have really found my lover, I cannot yet scheme to offer you a share of my pillow and the warmth of my bosom.

To set my parents' obligations at nought, I must frame some guileful device. (Realising that) unless the long standing pledge be set aside, circumstances will not be favourable, I have made this comprehensive plan. I, the moon-like, charming orchid, will abscond, making an arduous journey through the forest, without ^{seeking rest} ~~taking~~ any ~~xxxxxx~~ or refuge. After my flight,

Maung Kun Ti's parents would come and dispute indignantly with my old parents about the broken promise. Their daughter's flight being undeniably true, there will be a wordy struggle, and the thing will finally settle itself somehow. And then, my magnificently glorious lord, let us happily seize the opportunity to exchange our vows of true affection. You, the great glory, follow me to the pleasant glades of the forest in quest of this graceful flower. Be of one mind with me and help me with means of escape from these consequences of past evil deeds, O adornment of heads.

P.: I will continue striving persistently after the chance of wearing you. Yield not to despair. Cheek against cheek, I will give you this assurance: you set out for the sylvan shade, and wait for me, my dear, on the eastern side of Bahan where there are the site of the Monastery, the Wingaba palace, and the smoothed embanked road. I will keep you in sight and join you as soon as possible, O idol of the palace.

90/: [The prince tells the attendants that they are going to return].

P.: You who are fully conversant with the king's mind and its manifestation, and with the nature of man and its manifestation and such like, this noble prince's distinguished companions of birth, gentlemen-in-waiting. The silver-moon-like, ideal maiden and I have been happily bound with a cord of affection and have expressly declared that we will neither desert nor betray each other. Let us now direct our steps to the dwelling palace.

You proclaim the royal order to the famous Naya (orchestra),
bedecked with glass mosaic.

[Yan Kwin Gyi addresses the orchestra]

Y.K.G.: There! His Highness is on the move and is going to scatter flower impressions of his feet. Just as a damsel of the noblest descent, holding a puff in her delicate hand, discreetly dabs the aromatic powder with studied elegance at the dressing table, in the middle of her apartment, O brother, master of Naya, and the royal orchestra, tap at the treble drums without a pause to speed us on our continuous journey.

P.: O (brow writer), who by writing the queer brow-letters in such a crazy way, have unfittingly involved two men. How uncanny it is to have accomplished the difficult feat of double writing! You must have in use a pen with a split and splayed point. You, contrary brow writer, hurriedly and carelessly executed (the writing), with thick and sticky ink. And you made two lines of one. ~~As~~ It is done so well, that the two involved to their disgust are boiling with grief. Will you take the easy way and erase the other interloping line (of letters) with India rubber?

[He arrives at the royal house].

[End of scene].

91/: [The joiner enters to carry Nga Ti to the edge of the barn].

J.: There! Because my end has been achieved, I, this meddling woman, am thrilled with joy and I can also breathe freely now. There is only one task left to be performed, that is, to carry the son of a wanton woman, Nga Ti, who is foaming and frothing, at a gentle crawl near to the barn.

You old demon and monkey, as you had drunk the liquor, see! you are entirely wrecked. And your sweetheart, whom you are fatuously in love with, has become one with another man. It is dead sure. You can stagger and sway and topple down in torpor. As already promised, and to absolve myself from obligation, I will at once drag you to the barn. As you did not adhere to this joiner, you have been left empty handed. Try to get up gently to the edge of the barn, your highness, and sleep soundly amidst your vomit.

[To the orchestra]. You, the most learned occupant of the golden orchestra, please save me from falling, while I carry Nga Ti along, sir.

[Having left Nga Ti on the edge of the barn, the joiner vaunts]: Behold this! Do not make the mistake of matching yourselves against me. In the business of match-making, here is a real concrete example. Do not crowd around me with your boasting; you will always be half/^alength behind and have to desist in the middle of the course. You will not be recognised as a joiner, till you conduct your case with a dash of cheating and chousing, and accomplish such an illustrious feat as

this. Ingratiating and winsome in my ways, and steeped in the art of extracting, I have been fed so well on this trade of cementing, that my teeth are wearing short.

Be they maidens or young damsels, secret lovers or married ones, old stagers or widows, if ever I, having attentively studied their facial expressions and other such manifestations, pop up beside them, their reserve crumbles, and they are bound 92/ to follow in my train in less than no time. Bait them with ^{that} their desired object. Such are their passion and follies, if it concurs with their inclinations, they will fawn upon me and fairly spew out their pretences of modesty and semblance of virtue. Without resorting to the use of medicine or the aid of charms, by playing on their weaknesses, I can certainly wheedle them to a fall.

All those, whose heads are white, and eye-teeth broken, who are aged and near death's door, are wont to say in a bragging way, that they are hard-baked in such affairs. Yet, if something coincides with their liking, they will assuredly become dupes.

If I am to coax, let my victims only be human beings. You, who approach people, vie not with me for wiles, for persuasive-ness, for ensnaring and infallible joinings, If I were to dilate on the subject, it would only elevate this already elevated one. I will go so far as to say that if I attach wings to desire, and let it flap them, even the Universe is too narrow for it.

Knowing the circumstances fully beforehand, I have

entangled the girl with her man and have put her in the bridal chamber. To get her away from Nga Ti, and to settle her with the prince, I intervened in a certain manner, and intercepted Nga Ti on his way. It was a real success. Now, I'd better gently close my eyes and have a sleep.

[To the orchestra]. It is the very time when the midnight airs gently breathe through the golden window; and the charming one, and the beautiful garland may be heard saying "O my life, it is too cold; cuddle me so as to give me comfort and strength in my sleep". Do you, eater of a village, please spread the coverlet over me, sir.

[Exit].

[End of scene].

[The wealthy man's daughter Ma Kun Mè enters].

K.M.: You, my lord, made great professions from the first, declaring unshakable and constant love. And you cajoled and coaxed me, this pretty tender pedicle of orchid. You have overreached me this time. With your winsome way of speaking, 93/ you allured me, and I succumbed. I was fooled to the top of my bent, What^a/simpleton I was to surrender myself to you. Alas! that was the beginning of my troubles.

Overwhelmed with anxiety, I keep wide awake on this couch in my stately room. What a strange situation! I cannot be happy. These perplexities are choking me. How shall I deal

with them? My dear, I am at a loss. What a dreadful position! To embarrass this silver stem of orchid here on the couch, they insist from either side that I must leave one and love the other. Oh misery! How can I easily find an escape. Alack! I wish you could behold me in this state of distress and grief, O adornment of heads.

Oh! as Kun Ti is so loathsome an object, ~~that~~ I will shun him. In accordance with the precise instruction left by prince Konmara, I will set out on the road to the sylvan hill. If you follow in quest of me, make haste and resolve to find me before I am consumed by distress. As I can see no one apart from my noble lord to rely on, my dear, please do come now, before this nosegay of orchid has withered.

[She addresses the orchestra]:

I, a maiden worth millions of noble maidens, graceful garland of pith⁹flower, in this dark hour, will have to grope my way on a journey to the wooded mountain from which the silvery snow is pouring down. You, the acme of the most learned ~~that~~ ~~singing~~ distinguished orchestras, kindly help this girl, seething with distress, to reach to the entrance of the forest, sir.

I take Nirvana into my mind. I will don a pure white garb as a nun, and renounce this human abode. I will observe asceticism, reciting repeatedly the meditative formulae of forty "tos". True to well-established custom, I will, with my convex

94/:bottomed basket, strive after the end of the path (Nirvana).

Setting troubles at nought, I will check these millions of disturbing distresses, and master them by the aid of the moral law. Why should I brood and brood on my many troubles? No one can certainly foretell the course of fate and the vicissitudes of life? I will repel cupidity and passion, and begin to practise the principles of ^{the} recluse, now.

I will carefully guard against entanglements. Resolute in concentration, I, the beautiful maiden, will adhere to solitude, in this forest. I will not waver; seeking no help, I will forever don a white garb; this is how I aim at Nirvana. It appears that only in the great shady forest, this fire of (troubles) ~~this fire~~ will go out. I have borne the repeated, continuous and ceaseless onrush of woes. I, the right hand consort, and fairy-like noble maiden, will put away my desire for delights, and take refuge in the forest. As I have myself been involved in the cycle of experience, I shudder violently. I don't want any more. ^{slime} to know ~~any more~~ Not to let the ~~stink~~ of desire stain me, I will keep off from it. Ah! it is a repulsive object, I will not let this stink stifle me. My knowledge has kept me too scared. I mean what I say.

As it is impossible to retreat, I will be leaving now. Don't trifle with me; nor play upon me, nor wheedle me. I will never retrace my steps. You should not try to entangle me again. I will find solace in meditation.

I intend to detach myself from this stinking corporeal form. I intend without weakening of purpose ceaselessly to

recite formulae of meditation. I ponder over it again and again. By the aid of the moral law, I will make renunciation. I will never, never permit another error. In the middle of this curtained room, I feel too terrified at the law of destruction. Ah! in solitude, I bear in mind the law of mutability. I will not cling to anything. I am resolved. I, comparable to the noble right hand consort, will make recitation of the meditative formulae a means of escape and a path to emancipation. My dear, I will determinedly strive my utmost to elude the devil inherent in the thirty (one) habitations. I am going to try my hardest to secure future freedom, I reflect upon this 95/ expense of morass, in which one may sink, till I can readily feel disgusted with it.

I am nearly weeping from distress. But I will not worry about him (the prince). I, this little maiden, will endeavour to get away from falling into the temptation of desire.

I will depart in haste to live in the forest. I, pedicle of orchid, have decided to set out soon, to the Wingaba palace. I will settle down and seek happiness just at the bend of the spring-watered dell, in front of the Bahan valley. In the heart of the great shady forest, my rosary will be my best friend. Ah! After laying down this burden of trouble, I intend to get release. I will lay my burden aside. For the sake of my future (existence), I, the right hand consort, really wish to shun the fifteen hundred stinking desires. O, my lord, I will avoid the whirlpool of transmigration. I will make every

effort to get out of it quickly. I will unbraid and shave my hair off. I am too frightened to have a lover. I will banish the desire for a husband. I have thought over it and I will sever the bonds of passion.

[She arrives at the forest].

This is my brow. It extends right up to the temples, yet it is absolutely devoid of any traces of letters. I shaved the royal hair clean twice; though (the shaving) reached half way to the fontanel, still it was entirely bare, and I could not find any indication of a husband. Alas! my past fate must have been untoward. The brow writing deity had left me out, so that trouble might overwhelm me. Thus, even in this forest, try as I may to search for this elusive, unknown of the brow writing (the prince), I am unable to find him, yet. As it is, I shall gradually become an old maid, and then I shall only be put to the blush when any beholder casts eyes on me. Alack! O adornment of heads, do come and kill this graceful maiden of fairy-like behaviour, with your golden knife.

This is a poor, bare brow, on which no letter can be seen; and there appears even not a single trace of ink on my temples.

96/It would be unseemly to stay on while my youth slips away, because I should have to bear the amorous glances from the widowers. O, I'll fetch a pen; please deign to write (letters on my brow), matching me with a white jasmine, a man of my age.

I had a personal experience on that night. You, in

passionate words and like water pouring forth from a kettle, said "Let us always perch on the same branch, in every existence". It delighted me to hear. You are cruel enough to treat me thus, in my present distressed plight; I won't forget it till death. How great are my difficulties! O glorious dweller of the celestial abode, didn't we ~~even~~ call you to witness on that night, when we mutually plighted our troth, my life giver?

I have gradually reached the forest in my attempt to get away from Nga Ti. I can't find my beloved prince Kommara, lover of my youth, and adorable garland. Is it because he is no longer steadfast to the pledge of love, we two lovers had taken? The more I brood over it, the more I feel the weight of the burden of grief, distress and trouble. I wish you could see this nose-gay of orchids, descendant of noble race. Alas! I am too wearied, on this sylvan road, O adornment of heads.

The onset of millions of troubles and distresses, all at once, leaves me a-quiver in this forest. I, the right hand consort, think the hour has struck; this is the day of my death. Heaving and seething (with grief) I wail and sob. My dear, unless you hug and help me, your lover, ^{to} /arise, I will come to my end.

I have the luck to come straight to what looks like the nuns' convent, in safety and without losing my way on this journey. To make sure of it, from this pleasant shade of the trees, while I take a rest from fatigue, let me hearken to their recitation of the books.

97/: [Enter Thayagon Nun].

T.N.: Ah! I am the true nun, a devotee since my early youth, who (observe) the sabbath of the eight or the ten pledges without wavering, in solitude, who strive my best to perform the incumbent duties of a recluse without default, and thereby aim to reach the scaffold of the Path, and who daily meditate and follow the moral law. Because I have for long dwelt in seclusion on this pleasant hill, a place noble and seemly, enshrouded with thickets and bushes, and carried out the moral requirements, everyone attributes to me the appellation "The nun of Thayagon". I am bent on embarking on a journey towards the cessation of eleven fires, and I intend to expel and resist either great or little concerns, so as to be completely free from them. I will, then, continue practising resolutely, as is proper, the ten exercises for developing intuition.

[She remains repeating the proper meditative sentences].

[The wealthy man's daughter (Kun Mè) enters].

W.m.d.: You, who, in this monastery for meditation, situated on the slope by the spring, contrive to be on the right path, and who, in this still place, try to break and suppress the nine enemies so that the fumes of pride may subside, the upholder of righteousness. I, a votaress of yours, a maiden whose name is misery, am seized with remorse and want to block the evil path where, as is the lot of human beings, terrible things befall. So I have now come to this monastery amidst the shady wood. Please do not hesitate to shave off my hair, measuring eight spans in length and impregnated with fragrant jasmine scent,

to help towards maturing my perfection. I am eager to become a nun, O gracious dweller of the forest.

T.N.: Aye! Aye! you a maiden with a rotten corpse, a body of thirty two constituent elements which is really putrid and comparable to an abcess, which is scorched and ablaze (with fire of troubles) and which is a helpless object when alive, and without force or motion when dead. That you, so beautiful and
98/:still in the wanton years of early youth, prompted by dissatisfaction with life, beg me to assist you in your plan to do so difficult a deed as renouncing the world, is enough to make me thrill with joy, to fill me with delight and admiration, O little votaress. Well done! Well done! But my dear fairy-like graceful girl, figure cast in finest gold, exquisite umbrella of royalty and excellent myezu flower, you appear to be in deep distress, with face dimmed by grief and exhaustion just like the full silver moon, the principal heavenly body, traversed by haze and clouds. Relate to me your real story from the very beginning, dear girl.

K.M.: I do not wish to tell ~~you~~ it all over again, as it was a harrowing experience. I shudder at the shameful recollection. I, this fine powder of soft polished gold, pant feebly in exhaustion. My trouble will never cease from seething, and unless help is coming, this hue of the finest gold does not want to hear anything unless it be an offer (of help). This is a special period of ill-luck. I cannot possibly relate the whole truth. Because of these bubbling troubles, alas! my teacher, do not ask

this moon-like radiant maiden, to reveal it.

T.N.: Alack! my little votaress. Our past pouring of water and intimate association have brought us together, and made you the object of my affection as soon as I saw your face. Nevertheless, the leader of the Three Beings, in his exposition of the meaning of the priests' obligations, commanded that all persons, gentle or simple, rich or poor, who do not love the law with firm faith and zeal, such as slaves, debtors and royal servants, should not be harboured or fed, or easily admitted, by offer of ordination, into orders. Thus on the ground of this ancient original injunction, I am only questioning you to satisfy myself as to your motive for seeking to become a nun. What pitch have your anxious thoughts reached to make you weep so? Wail not so violently. Just declare to me fully all that is in your mind, O little votaress.

99/: K.M.: You, who exercise your intellect to traverse the whole of transmigration and strive to ascend ^{to} the higher abodes, who practise meditation and search for the moral principles in the depth of this forest, and pray to become Upalawun, O holy mendicant nun. I have undertaken this journey to the wooded promontory, because there is a man who woos me with the approval of the parents on both sides. As I didn't wish to join my brow-written fate with this man's, nor to feel his warmth, I absconded to the forest with a purpose to live like a mendicant, by shaving off my hair, and donning ~~an~~ a white garb, with you, your noble dwellers of the shady dark forest, and aspirants to the Path. I beg you to preach and admonish me in my distressed state, O

gracious dweller of the forest promontory.

N.: Ah! misery! misery! Alack, chance does not favour your wish. And so, because of your consuming distress, you lost no time in seeking this distant abode of mine. O my withered and grieved little votaress, a stinking corporeal body composed of bones, while yet unable to attain to our final state of existence, and circling in the convergent whirlpool of transmigration, we are liable to suffer evils twice ten times worse than yours. Your decision made after having contemplated and felt thoroughly disgusted with the way of the mundane world, and your entreaty to be allowed to take refuge in the sequestered forest and live like us, are really commendable. No matter how commendable they may be, unless you await your parents' approval, the foundations would be unsound, and you, beautiful as polished gold, would not yet be eligible.

These being the unalterable conditions, you, the most graceful maiden, glorious gold comparable to Manaw and kaempfera, had better return home presently from the forest, and secure your 100/ parents' assent first; and then come back to this nunnery.

Dear girl, for the time being, I am unable to receive you.

K.M.: Alas! my evil star bears malice towards me; and now I am helplessly thrown into a forlorn plight. My lord prince, please give your tender thought in the blazing distress of his charming necklace. I wish you would come running quickly towards this ideal maiden of burnished gold, in time of her present dark hour. Unless you, tower of resourcefulness, have

tender regard and exercise your golden intellect to help me, moon-like ideal maiden, I shall never get relief. Alas! please deign to come in haste and behold me, O adornment of heads.

[To the nun]: You, who, like the holy saints, adhere to the moral law so as not to be sunk into the morass of lust - the penalty of desire - and so as to avert consequences, who with a pure faith and virtuous practice, pray to reach the sandy shore of the victorious city on the cape, who sequester yourself in the recesses of a deep dale, and will finally attain the fruition of the Path, dweller of the vast forest. At this time of evening twilight, far away from any habitation, I, maiden sheltered under the Kambu umbrella, cannot face a journey with equanimity. I, graceful maiden like a lustrous nosegay of orchids, alone and without hope of finding a shelter on the way, am possessed by too great a fright in my inmost heart, to be able to walk. Please, therefore, deign to allow me to take refuge for to-night and have lodgement in some quiet nook, O gracious nun.

N.: Very well, dear maiden. The sombre forest is wide enough to perturb the mind, and terrify to trembling faintness those who have never been here. I can allow you (to stay), say for one night so that you may not have to embark upon this hazardous journey, O dear maiden.

Ah! But dear maiden, the time for reverently performing religious service, whereby we may find means of escape by utterly
101/destroying this strong and firm iron-cage, is at hand. Hearken dear maiden! Because the use of all five existing musical in-

struments, such as [Ātatā] the drum covered with leather on one side, and [vitata] the drum covered with leather on both sides, has been entirely forbidden by the Buddha, the synod of monks have hollowed out a log. Listening to the punctual striking and knocking of this hollow log by them, on the mountain, let us go to sleep, dear maiden.

[Exeunt].

[End of scene].

[Nga Ti regains sobriety: he speaks from the edge of the barn]

N.T.: Oh! the wretched experience I have had. I feel thirsty: my mind is in a ferment and there is a burning inside my chest; all my intestines are on the point of rupture. Though I try to stand up, I only collapse ~~xxxx~~ in a heap with exhaustion. Hem! Mustering up strength now, I will hold on to the line on which petticoats are hung to dry at the edge of the barn and struggle and strive to get up without falling.

[He gets up]. There! Where have I come from and how did I get here at the edge of the barn! - a place parched and strewn with the rats' scrapings. When I look round to the south and to the north, there lies a sickening mess of vomits, enough to give me nausea. Faugh! my hair is tousled beyond remedy as if a pickle condiment pot had broken over it, unhappy creature that I am.

[He remembers] Ah! In the early night, when we abruptly

left (our house) with the fixed purpose of asking for a wife, on the way Ma Min Aung bustled up to us with brazen effrontery. Saying this and that, she persistently clung to us, and requested us to break our journey. At her request, we entered her 102/:house. Having decanted into the glass what looked like champagne or wine, she called me with a gesture of the hand to a place out of the old people's sight. Then, no sooner had I allowed myself to be taken behind a shielding partition, than she offered the drink. It is my favourite form of nourishment. It was as if a rat had come crawling up to the cat: how could I let it go? Gently, I reach out my hand, and gave my stomach a treat. I did indeed get very drunk. As soon as I swallowed down one gulp, I was panting and palpitating. Thereafter, I lost my noble consciousness; and it is only now when I get up and try my utmost to think over what really happened to me, that I have gradually made it out.

Abominable beyond words! Which road, which route that group of old people can have directed their steps, I do not certainly know! However, as I have come to the edge of the barn under the guidance of the deities, I might as well enter into the bower of the maiden of unique beauty and splendour, and make sure of what the elders said and agreed upon in the early night.

Ah! indeed, I am to blame. I rather overdid it; and I really behaved vilely. Instead of making sure of reaching the girl's place, on the appointed day, I let myself loose among the

beans; it is, no doubt, an unpardonable deed. If I suddenly come face to face with the tender and pleasing dweller of the golden abode, will she, treating me as a delinquent who failed to come the previous day, put on an affectation of temper and scratch me, or nip me? Or, will she sulk and look sullen? Or, will the poor little soul, disappointed with my failure, lie down on her royal couch and fall into a deep slumber?

O my most elegant of all elegant and fairy-like dears, your man has come. Has your fervent longing already made you weary? my dear? Hello! why don't you answer? O right hand consort of splendour, deign to let fall some melodious utterance. O 103/ jasmine bud, in your golden resentment, be not too harsh with me. You, maiden of ideal beauty, do not cherish hatred, but come out to receive me, O Ma Gyi Mè.

[When the humble wooer, Nga Htin Gyi, who lives in the wealthy man's house, hears Nga Ti's call, he gets up from the bed].
N.H.G.: [in soliloquy] Ah! last night, tormented and exhausted with gripes and diarrhoea, I couldn't sleep a single wink. Thus, I was able to learn all the plots they hatched, and their intentions. They were absolute prize-winners. How he came up with a little faint murmur in the early night! And I also was rather a dolt. Taking him to be Kun Ti, I even kept the dog tied up so he shouldn't bark. That wretched lording(Kun Ti) when he comes, will come with dishevelled hair, and drooping head, not even remembering that he had been dragged and left on the edge of the barn by Nga Min Aung. I myself know not why

I, in the early night, happened to go and peep slyly at the prince who had already enjoyed himself, without waiting till the revenue had fallen due, but had opened the lid and had first helping. I plainly saw the whole jamboree. Gripes made me unsteady on my legs; and I laughed so much that I nearly fell down. I managed to control myself and crawled back, and dozed off musing on the matter in the pointed bows of my mosquito-curtain. I had had a short spell of slumber when I heard the call. I wonder, whether it's Nga Ti himself!

[Nga Htin Gyi sees Nga Ti].

N.H.G.: [aside] Hallo! yes, it's the fool Kun Ti. I should say he has arisen from a state of drunkenness. O little luckless creature, what can you find now, even if you hurry?

104/: [To K.T.] Hey! O Maung Kun Ti. Is ~~there~~ Kun Kun still inside the room? To ascertain it, just lift up the edge and have a look. It seems an ugly affair; I presume, they had eloped in the early part of the night.

K.T.: How my heart throbs! What astounding tidings I hear! Are you trying to tease me, because you think that I am drunk, O Maung Htin Gyi?

N.H.G.: Whether you are drunk or not drunk, what I witnessed on that night was that someone had already forestalled you. Just lift up the curtain and to satisfy yourself, look for the one comparable in appearance to the shining burnished gold, who does not answer your call, O Maung Kun Ti.

[Kun Ti opens the curtain and looks. He does not see her there].

K.T.: [aside] Alas! Try as I might, to search thoroughly for the beautiful maiden, everywhere within and without the room, I could not find her. This I ascribed to my dear being reluctant to get up, nestling behind the curtain. Where could this captivating damsel go straying? I expect, ^{the}/heartless maiden has miserably erred with a new lover. Certainly, it seems to tally with what Maung Htin Gyi had said. So, I will have to coax him to explain the matter from the beginning.

K.T.: [to N.H.G.] O sweetheart of Ma Kun Mè's youth, my brother, pleasant of speech and a fine figure of a man. Please reveal to me explicitly all about Ma Kun Mè's disappearance. Let me know everything, O Ko Htin Gyi.

N.H.G.: O heretical, good-for-nothing sot! What I saw unmistakably was this. At about midnight, palace-born prince Konmara 105/ arrived suddenly here. Soon after his arrival, Mi Min Aung came in a hurry, helping you along; and then she at once lifted you up there saying "You had better stay on the edge of the barn". The adventure in which all of you were involved has left me - a bystander - completely exhausted. You have lost her, O poor little brother. It's no use musing upon her. She ~~xxx~~ has eloped with the prince. You go to her father, the wealthy man, to enlighten him about this intricate affair. If it had been you, who were married to the charming and beautiful Ma Kun Mè, I should be seeing ~~xxx~~ her often at the monastery and in the house. Now I am far away, and desperate. I can't help seeing her charming little face, appearing all the time. Alas! O

Little Ma Kun Mè, do come and speak to Maung Htin.

K.T.: What in heaven's name do you mean by putting yourself forward in this time of trouble? Are you in a deeper distress than I am, Maung Htin Gyi? But in any case, though we may make a scene of weeping and wailing, and ask her to take us, she will not love us; she has already run away with a new lover. So, let us go to the wealthy man and notify him of it. Please come with me to hear me out, Maung Htin Gyi.

N.H.G.: [in grief] It's not difficult to bear you out; I am only anxious to see Kun Me, before I pass away. And I wish you to make an effort to search for her, without delay, O Maung Kun Ti.

[Kun Ti enters into the wealthy man's presence, weeping]

K.T.: What a good set of dominoes I had. There were Htin and Kyu and pairs of Ti and Yin coupled with another pair of Pâtin. Naturally I purposed to make a slam that time. When Kyu and Htin were led first, I threw away a pair of Yin. While I was
106/: waiting to lay down my hand, unexpectedly Shawto was played and followed by Mogyo: and I, presuming that there wouldn't be any more pairs, indeed, held back Htin and Kyu. Because of a pair of Kadin in the next round, I had to throw them all away. Alas! O sister, I lost in spite of fourfold strength in dominoes.

[To the wealthy man] You, the very compendium of virtues, who, in this human abode, will swagger about with a golden umbrella and all the splendid trappings of high rank, father-in-law of a king's
~~king's~~ son, you, whose controlling fate is propitious and powerful,

O distinguished lordly noble man, sir. Aren't you clever, wealthy man? Your scheme, to make the pledge still hold true, does smell sweet. How many nights have passed since you handed her over to the prince? I want an immediate explanation. I don't care whether he be a king or a ruler. I will speak so that the affair may be set on its proper course and reach its destination. Let me have a straight answer forthwith.

W.M.: There! a momentary association with the prodigious Nga Htin Gyi has driven my good son mad. I still can't make out what you are driving at. Please tell me properly all about this affair from the beginning, O big son.

K.T.: You don't know, sir? Last night, you daughter, having conspired with Min Aung, and completed arrangements, eloped in company with the king's son and the lord of the Eastern House, prince ~~Kon~~mara. I was told, Maung Htin Gyi was an eye-witness. Don't you pretend not to know about it or babble this and that. I will follow to the end of the road and speak in the appropriate quarter, sir.

W.M.: You, a hanger-on of any house, where there is a maiden, 107/:cherisher of unrequited love, Maung Htin Gyi. For the disappearance of my buxom daughter due to the intrusion and instigation of the outside disturbing influences, we have surely to blame ourselves. I have foreseen such happenings, and in the past, time and again I filled Shin Paik's ears with warnings that she should be on the lookout in all and sundry matters so as not to give me cause for chiding. Yet my bustling-bustling wife

would be thick where thinness is demanded; unctuous where affectation is inaccordant; showy where display is out of place; a tinsel where rattle is irrelevant. Worthless and even good-for-nothing, she could not ~~only~~ look after the only daughter so as to guard her from error. Only when the event happens will she harass my ears: only when things are in turmoil, will she ask for my help. Until then, she would be bustling about public places. She is indeed sharp in useless things. I am utterly ruined. Prince Konmara, it is alleged, has interposed and snatched away our charming daughter; and has his will of her. It is because the woman, Nga Mi Aung, the flat-bottom boat had lifted up her bows high in the air, as if the whole town were at her disposal, that our daughter, not knowing what's what, is brought to utter ruin. What a disgrace for her to disappear like this! Whenever I let my mind dwell on it, I feel furious and like turning a back somersault. Alas! it's intolerable, sir.

K.T.: [sarcastically] Goodness! O noble wealthy man. Favoured and furthered by fortune, as you, like Sawkè, have been certainly crowned king without planning for it, you ought to be delighted. It gives not a grain of cause to worry about, so, don't pretend to weep with the object of duping me. Oh! I won't wait any longer. Happen what may, now, from the shouting post, I will certainly yell and inform (the king). If you desire to come with me, you can, O noble wealthy man.

108/ W.M.: Should you be so rash as to entertain such suspicion? I am really innocent, I swear by the Pegu Shwemawdaw that I know

nothing about it, O little Maung Kun Ti.

K.T.: As it is her turn now, she can get away with her vile trick. It is just like the golden otter and the bonlon fruit; one will be riding on the other in turns. When the time is ripe, the position will be reversed. Tell her this. The golden grass in its better time can flaunt; but it will be crushed in the summer days. And I am like ^{the} ~~this~~ stump. Will (the grass) be able to escape or avoid its fate? In this state of transmigration, will one not sometime meet one's opportunity? Even the precious spire, when its time come, will indeed helplessly become food for fire.

I am not a poor insignificant wretch. When an opportunity arises, men, as is their nature, strive hard after their wayward inclinations. It is the very way of human beings, and I am prepared to bear my injury with a stout-heart. But when a favourable chance offers, I will exercise my ingenuity, and when that opportunity comes, let me hold my head high.

I wished for aseik (one) to come; but I had got pa (two), instead. Let the piece skip over one square. I will be resolute and resourceful, so that the ^{moment} ~~movement~~ it suddenly meets with the piece from the safe square in front, I may swoop upon this long-lived piece that had evaded capture. [to the w.m.] I will now raise a cry from the shouting post, to inform the king. Do you wish to come, sir?

W.m.: You, who have been goaded by the malignant spike of lust - one of the eight characteristic causes of insanity - miserable

son, apple of my eye and object of my life. If we consider root causes, and look at the case from top to bottom, and bottom to top, I see no prospect (of success). I, your father, think that it would be just like a dog baying at the brilliant moon - eldest brother of the stars. Why I think so is this. They are rulers and in case they deny (the offence) outright, whom shall we set up and show as witness on our side, to bear us out! The 109/: son is the wife-stealer, the father is the judge; and we are but his slaves. If I may give an instance, it will be like the story of the cat, the fox and the lion trying to share their prey - a deer - among themselves. Your plaint may, in other people's ears, sound vexatious, as you claim your bullock merely on the strength of your words. You reflect on (the case) from beginning to end, and you will find yourself in the wrong. If you don't believe me, you can have a try at it. The prospect does not seem really favourable, my great son.

K.T.: You who bar the way before and behind, who speak by implication and feel your way, who, like a turtle, scrape everything towards you and can keep a straight face while seeking your own advantage, O notable father. Aren't you clever, sir? Because things have happened just as you hoped, you try to frighten me and head me off. If you are afraid, well and good. In circumvention and bluster, the daughter and father are really of the same piece. By assiduously applying this water-cooling device, you make a very fine show. I simply refuse to stand it. I will be quite blunt with you. May I die else, on this spot.

Here was a thing publicly known. Despite the veritable fact, will the monkey try to chase away the paddy owner? There is no reason whatever for apprehension, so why try to stop me by introducing a ravel in the initial stage? I see the game, sir; I am well aware of it, before you have succeeded in your scheme. It is the current custom with the fathers of pretty daughters, that whenever anything falls in with their desire of gain, they adapt themselves and always behave just as you are doing. While I pursue the path of righteous practice, let fate deal with me as it will. I, Maung Kun Ti, alone will pull myself through, sir.

W.m.: You, who failed to become my son-in-law, as there exists not a grain of affinity in our charity and religious duties of the distant past. Verily, if you feel it intolerable and must prepare a case and lay a plaint, I, your father, will be with you and faithfully speak the truth out of my sympathy for you. Do not fret over it anymore. It is human beings versus human beings. If occasion demands, I will be unyielding even if it reaches the highest celestial abode. Be they kings or rulers we ought not to pay any heed to them, nor need we fear. Let us state our case. Because of the strange fuse laid by that good charming daughter of mine, I ^{shall} ~~will~~ have to enter the palace. Let us get ready.

[They go. On the way to the palace K.T. sings a drum tune].

K T.: O crooked Ma Gyi Mè, your caprice would conceive such ideas. You are too unscrupulous. Freely following after any pleasures you see, you shun and elude me, with a structure of

deception. What a brazen and outrageous action! You lie to one's face as the fancy takes you. You have tipped over the tongue of the scales in the manner and method of a market-woman. Matchless in this expanse of Zambudipa, your behaviour is outrageous, beyond limit. In artful devices, let no one challenge her. You are the maiden who can contrive scene after scene like pictures on a fancy Bassein shawl.

Your crookedness is like a clump of crooked bamboos; the creeper that creeps all over a bush cannot beat it; and the (meandering) river has to salute it, such is your behaviour; it can be likened to a negro's curly hair; it is the extreme of wicked crookedness. As the wife of a customs' official¹ you impose so exorbitant a tax that I ~~will~~^{shall} have to hide myself in fear. The chicanery you tried to practise outrivalled the crooked iron-hook, O girl of the glorious hair. O jasmine bud, you are callous; I am aghast at your folly. So I will shun you, Miss crooked.

Like the townfolk's style, she raises an edge of (her skirt) in a disgusting way. ~~xxxx~~^{With} skirt worn up to the waist, she slings a shawl over one shoulder, leaving part of (her body) bare, to the distress of observers; she introduces a new fashion. Oh! with a towering hair-knot, see how she walks

(1) Pun on the word "customs".

along. What a haughty air! With her artificial diamond necklace, who, I wonder, is she going to fascinate! She is a daring lecheress. Gracing herself with the charming double-string (necklace) she will surely inflame the passion of any man she meets. I feel too vexed. Wearing a winsome face, she makes strange confusion. In her apartment, shameful to say, she gets man into her power and plucks him bare.

rhymed sonnet

K.T.: [sings] You are a past mistress in wickedness of all kinds; you are completely accomplished. My life, I have but to languish. Ashamed, I cower in desolation. O royal pedicle, you may treat me thus in your triumphant hour. Your deceit has been completely successful. But be it so; I will never hate you. You set all the pledges at nought, and cast the whole outfit to the winds, and in a brazen and bare-faced manner. I will endure manfully. My affectionate dear, you made a job of it. But I need not despond. O right-hand consort, I will firmly hold to you as my teacher. In future, I will see that I never get involved.

[Sonnet] O chief of the maidens, all contrary, you are cruel and regardless enough to treat me so, as to make this poor soul a raving lunatic. I yearn and yearn for you. Unable to get over this yearning, I, in the middle of the couch, will have to go on craving till death. You've got the better of me. Yet, I must however put on a good face. O stem of my life, in spite of my fawning upon you, you are heartlessly bent on upsetting everything. I am helpless; as you wrought this mischief by

your ingenuity, I, wretched creature, will only meet my end.

Oh woman! what a thing to do!

[speaks] Alas, sir! As parents (on both sides) were of one mind, and had given their consent, I had been at ease and quite contented. To-day, however, the intrusion of a third person has quite disillusioned me. Alack! O father, hasn't it made a mess of your son-in-law's life.

[Weeps]: As you had hardly begun wearing the golden Bengali jacket, was I not your first sweetheart? My dear, how could you have forgotten it? From the very outset, we had plighted
112/:and pledged ourselves never to be perfidious. How unseemly this breach of our engagement, inconstancy and desertion! You ought not to have behaved thus. And your insolence aggravates your action. An old lover is always the most affectionate. I wish I could weep and wail, to let the whole country hear. Unable to wail, I will call in the assistance of a newspaper editor, so as to broadcast the truth of the matter. Ah! this is the proper course.

How confident I was, when I had a good set of dominoes. In the first round, Htin and Kyu were led foremost. I discarded and waited patiently for my turn. I was bent on scoring every time she led. How mistaken I was! She put down Shawtoy/ followed by a play of Mogyo. Ah! she was crafty. As almost all pieces had been played, thinking that there were no more pairs, I had a firm faith in my Htin and Kyu. But lo! she had won the game merely with her pair of Kadin. Alas, for my fine hand! I lost even the shirt off my back.

O faithless graceful stem of jasmine, you are ready to yield other peoples' coaxing. O tender nosegay of jasmine, whose pedicle can be easily plucked off, it's fortunate not to have ^{owned} ~~own~~ you; otherwise, my dear maiden, comparable to the water plant, your love would be swayed over to anyone you met. I could not adore you: I managed to shun you beforehand. My dear, let us part.

[They arrive at the palace shouting post].

W.m.: There, my son! We have come right up to the shouting post. Harbour no fear; be it right or wrong, I, your father, am ready to take equal share and go through hand in hand with you. Now my son, have a go at it, shouting at the top of your voice, so as to reach the royal ears.

113/: [When K.T. arrives at the palace, he, embracing the shouting post, cries].

K.T.: [aloud] Who's afraid? Because the august voices uttered in vociferation by the dewa Punnaka, the King Kutha, Ālawaka, and the majestic and brave dewa, in the guise of a divine dog, vibrated throughout this earth and the whole universe, they are recorded as outstanding precedents, are they not, father? Likewise, in the present scene, I will yell from the shouting-post, to establish a new tradition and so as to appear in the list after those four memorable voices. Oh! help, your Majesty, help.

Lord Straight Forward, the Minister of Interior [when he hears the clamour from the shouting-post] You, who only consider ^{how} to

to gain countenance in the span of life, and who love your ease, who thrust yourselves forward in attendance on the king, and speak in compliance with his wishes, water-plant-like elder ministers.

Minister Lord Honest: Your address, which is without any omission or restraint, or euphemism, but which expresses precisely ~~xx~~ the truth, in evening us to our counterpart - the water plants - is a very appropriate and witty expression of your knowledge of us. But what makes you call us, my lord Minister?

L.S.F.: Don't you hear sir? There is a continuous clamour from the shouting-post, an incessant crying for help. Does it not behove us to go there at once and enquire about it, my lord?

L.H.: Very well. It is only proper then that we should go to the shouting-post, and question him forthwith to know the reason, sir. We must not be indolent: come, let us go my lord.

[The minister Lord Straight Forward comes out of the gate; he meets the wealthy man and Kun Ti].

L.S.F.: Hello! I thought it was somebody else. Isn't it the 114/ wealthy man! Explain to me clearly and precisely: what is the matter, wealthy man?

W.m.: Yes, your honour. I have with me all the necessary memorials. Please only usher us into the royal presence. The case, we were involved in, is really serious; it's about the sky being on fire.

L.S.F.: There! If it's true, the whole country is doomed to destruction. Let all, the soldiers and men-at-arms included,

come out, and strive to extinguish (the fire) with the fire-engines. From which part did this fire break out, O wealthy man?

L.H.: Bah! Once the sky has caught fire, waste not your energies in trying to put it out. We had better go to the stone-hewers and order numerous stone umbrellas and roof over the country. Then only will it be able to withstand against the falling sparks, my lord minister. Be not remiss, O minister of state.

Nga Ti.: Don't keep on listening to those learned ministers' counsel. To enable us to send in the memorials, just speak to them sternly, sir.

W. m.: O my lord ministers! We can leave the task of putting out fire in the sky to a later time. Only render us help to send in our memorials, my lord ministers.

C.S.F.: In view of the existing royal injunction, that when a case comes up from the shouting post, it must be sent into the royal presence, you had better go in, wealthy man.

[All the three, Nga Ti, Nga Htin Gyi, and the wealthy man, enter. They reach the royal presence].

Prime Minister:[To the king] Your Majesty, supreme monarch of 115/:the whole island, and possesse~~r~~ of glorious golden glory, sire. Since the beginning of your reign when you inherited the rightful kingship by holding a ceremony of anointment on this summit of Zambudipa island, and receiving tributes from various other kings, who reign under white umbrellas, you, with a view to the welfare of the people, so that they could bring in their cases

and appeal to you personally, had effected permanent erection of a fine shouting-post, not too far nor too near from the seat of victory - your golden palace - and from the main road. And, I respectfully inform you that a bunch of people, found holding petitions and clamouring noisily, have been fetched from there into the palace, and that they are already in your presence, O sole monarch of the whole island, sire.

King: You, who endeavour to conform yourself to the righteous mode of living, as for instance tilling and harrowing (the land), planting and growing (seeds), and abstain from evil means, and who carry on commerce for the stability of wealthy and prosperous states, belly of the country, server of the state cause, wealthy man. Since the day I reached out for the flower of anointment, and enjoyed the royal regalia and took the people under the wings of kingly glory and power that overspread like an umbrella, I, for the encouragement of my subjects, did cause a monument of assurance to be erected permanently, and from the shouting-post, that had never used to fail in examining causes and effects, good and evil, I, the supreme ruler, heard a torrent of strange and sorrowful sound.

Is it because my ministers, the heads of the state, who, in an unjust manner, without considering the seed-capacity, overmeasure the cultivated fields of paddy and beans, which nevertheless had been accurately settled with regard to the number of pès and acres, and who infringe the law, tipping and pouring it out as they wish, and substitute a new system, have exacted revenue in excess of former demand?

Or, is it because one of the ministers or commanders of thousands, who, to restrain the country from crime and disorder, never hesitates to tame faithfully and fearlessly law breakers and criminals, wherever he finds them, but, who, despite my beneficence, in his disappointment at not receiving gifts and 116/:bribes, agitates secretly and fabricates charges against you, so as to have you overturned like a pot, has maltreated and oppressed you?

Or, is it because, notwithstanding the outrageous offences and lawless lootings committed by robbers and thieves which caused your glory to be dim and your prosperity to dwindle, the ministers concerned, instead of rallying to your protection, have been so remiss and dithering as to let a conflagration blaze up among the people, that you, my man, have come to me?

Or, is it because that multitude of officials, whom I have honoured with the right to carry umbrella and sword, who, without making any request but resorting to boldness, have picked out or grabbed maiden daughters and seduced them, are misbehaving themselves? Without any wavering or omission, tell me, this supreme and beloved ruler of all the people, the actual happening and try to make the matter clear and lucid.

[The petition is read].

The petition of your humble servant Nga Kun Ti respectfully shows that, by the consent of the parents, I was betrothed to Ma Kun Mè, the daughter of the wealthy man, Maung Kwi, who bears the title of "The Great Wealth", and his wife Mi Paik,

of the Western suburb. That, as is the practice of the young people, I had paid visits and sent in earnest money and presents to her, and the day (of marriage) was appointed and fixed.

That, on the day when I came with all the required elders, Mi Aung from the Western suburb, who was in the service of your son, the lord of the Eastern House, approached me on the way, and made me drunk by inducing your humble servant to take an unseemly stuff, contaminated with drug fluid.

That, Mi Kun, the young maiden to whom I had been engaged by the parents, was taken away by Mi Aung and handed to your son, who had come out to the Western suburb.

That, I respectfully inform you of my loss, because we the poor people find in you our only saviour, sire.

117/ K.: You, who compile books by comparing and collecting the authentic law from the trustworthy inscriptions on the stone-wall encircling the universe, with the scriptures of the noble king of the law (Buddha), the torch of Zambudipa, most distinguished ministers, I am the ruler of the realm, who observe the great kingly traditions of the distant past, who, without vacillation, strive after righteousness and who will never get tired of planting and having ^{one} the hundred and one umbrellas spread over me, only to promote the welfare of the country. Exactly as much fondness and love, tenderness and affection, as I have for my golden breast-born son, I always have for the people of the country. This being so, so as to make a complete discovery of the root and origin of (the case), let the

Generals of the Interior, personally supervise and hold an enquiry in my presence, O ministers.

[The wealthy man's deposition is taken in the royal presence].

The deposition of Maung Kwi, the wealthy man, recipient of the title of "The Great Wealth".

That, the marriage between Nga Kun Ti and my daughter Mi Kun Mè, in accordance with the practice of the virtuous people, had been finally agreed to by parents on both sides.

That, divers presents and gifts were sent in to me and accepted.

That, on the appointed day when all the required elders and parents came to me and, as is the custom, spoke auspicious words about marriage, I, in accordance with the general practice, gladly and delightedly gave my consent, without making any objection or refusal.

That, thereafter, at the break of dawn, my son-in-law Nga Kun Ti, and Nga Htin Gyi, who resides in your humble servant's house, came and acquainted me with the facts, stated in the petition. And, I hereby submit that I did not see the actual happening personally, nor with my own eyes.

[Nga Htin Gyi, the witness, gives his deposition].

The deposition of Nga Htin Gyi: name in childhood Nga Tha Lan, born in Pakham town, serving the wealthy man called "the
118/:Glorious Great Wealth", in his house as his household dependent, without any specification of month or year.

That, because I have been tormented by gripes, which cause the fluid in my shin and calf of the leg to congeal, the inside of my stomach to burn, and the fire element to be deranged, at the fall of every evening, I have been unable to sleep a wink for three months past.

That, last night, while I, in my indisposition, lay quietly on my side, yawning and with hot tears welling and flowing, I distinctly saw near my mosquito-curtain a figure, wearing a magnificent dress of hand-woven loin-cloth with a wavy pattern, diffusing strong sweet scent to a fair distance, who, judging by the splendour, might have been taken for a deity.

That, I (saying) "Ah! why! it can't be Nga Ti" was about to peep from a slanting angle behind the wall, when I found myself face to face with a multitude of followers covertly prostrating themselves as rampart (of their master).

That, I twisted my body and restrained my eagerness, and retreated quickly to my fortress of wall, and listened from a vantage ground.

That, only when I did so, I came to know him surely to be prince Kommara.

That, when he explained comprehensively about himself, "to ask for a second helping of opium without trying to turn round to the light", as the saying is, I learned the whole truth.

That, thereafter, at about midnight, Mi Aung came carrying Nga Ti, from somewhere between the buffalo pen and the kitchen, and left him on the edge of the barn with the words "You remain here to enjoy your sleep".

That, I fell asleep only at the break of day when the red star began to appear.

That, I saw clearly every detail of what had taken place. Apart from these, I have nothing to say, sire.

119/: K.: You, who never implicate yourselves in the three kinds of bribery-face, maiden and money - who discards the four wrong motives, and cleave to the upright path, authorities on codes of law, and great ministers. In the course of the trial, in order to avoid errors due to the unexplored facts, let Min Aung be summoned at once, and examined in my presence, O Ministers.

[The Minister of State sends a herald to fetch Mi Aung].

Herald: There! I was told to go and fetch Min Aung; [to the orchestra]. There is a song that "when the Minister of the southern quarter goes to have his bath (in the river), his hood (sphere of authority) extends to a length of three cubits and a span". But it would be too conventional to send me on my way to the music of the Minister-tune; so, you had better give me a crashing sound of drums, O royal orchestra.

There! I have already arrived. I can't wait longer. I will enter ~~xxxx~~ her house at once, and drag her down without delay.

[He drags her down].

Mi Aung: Goodness! When did I happen to petition to the long hairy orang-outang, that I wanted to become his chief right hand queen? Please tell me what's it all about, dear brother herald.

H.: Even if you, applying your ingenuity, were to offer yourself to the orang-outang, it is only if I had no eyes, that I shall go wrong. [Aside]. She is a female creature, worthy of abuse, and a blithering fool. I wonder what she takes me for! I have, at once, caught hold of her hair knot, and dragged her along without delay. And, I have soon reached the palace. I'd better take her to the Minister concerned.

[The herald acquaints the Minister with Mi Aung's arrival].

Minister: [to the King] O supreme king of kings, whose flame
120/: of splendour shines like the sun, sire. I respectfully inform you that the depraved joiner Mi Aung has been fetched from the West suburb and that she is in your presence, sir.

K.: Very well, Ministers. True to the course of justice, and according to the usual procedure so as to leave out nothing, examine her now, O ministers.

[Before Min Aung is examined, she observes the wealthy man, Nga Htin Gyi, and Kun Ti].

M.A.: [aside] Ah! There they are, the wealthy man U Kwi, Maung Htin Gyi and Kun Ti, all of them together. So it's about that affair! Yes, I am dead sure; ~~however~~, I will just boldly and resolutely disown and deny (everything). I wish I knew what questions they were going to ask! [To the Ministers] O my lord Ministers, what have I done? Please don't keep me long in a state of ignorance and suspense. Please put your questions and clear up the matter, my lords.

M.: It is thus, daughter. In fact, the allegations in this

case are of an extremely serious nature. That the royal son, the seedling of the palace, whom his majesty the lord of the golden palace has installed as the master of the Eastern House, is accused by her lawful and sole guardian of abducting the ideal maiden from the west suburb. And that, in this accusation, it is plainly stated that you are also involved in the seduction. So, it behoves us to ask you whether it is true or not. Give us a truthful statement without yielding to improper motives, ~~the~~ lass.

[Min Aung gives the evidence].

M.A.: My lords! May I be struck blind and deaf. I am too humble a servant to have the most atomic inkling of such an affair as this! Besides, I have never even beheld the lord of the Eastern House, the blossoming and soaring glory, and the
121/:cynosure of the whole country, to be able to make out whether he is fair or dark, O my lord ministers.

M.: Mi Aung has denied it. I wonder what the royal decision will be! Under the shadow of the archway of the Lion Throne, the king does not seem to be pleased at all; O ministers, move forward and attend on him, sirs.

King: You, the splendour of the great golden city, whose wisdom is comparable to the magnitude of the earth, distinguished wise men. Let my son of towering glory, the lord of the Eastern House, enter into my presence to confer, O ministers.

The minister of the Eastern House, obeying the royal order, goes to the prince.

M.E.H.: [to the prince] You, descendant of pure and unbroken lineage of the sun, crown prince of glittering glory, lord of the Eastern House, garland of the realm. I respectfully inform you that because your noble father, embryo/^{god}of the sun, had pronounced an order to the effect that the crown prince, heir apparent to the throne and the dweller of the Eastern House, must present himself without delay, at the royal levée of the Lion Throne chamber, I have had to come to call you, sir.

[As the prince had already made tryst with the wealthy man's daughter the previous night, he tells the minister, who comes to fetch him, a specious falsehood about having business elsewhere.

P.: Alas Minister! I had, the other day, made elaborate arrangements to have a pleasure outing along the rivers, and among the woods; and I am about to go out into the wood. Why, is it so grave a matter as to create delay in my journey, Minister? If it is just a minor or trivial matter, it needs not go farther than the Hluttaw where you could have easily and amicably settled it. Why let it reach into the royal presence, O great minister?

122/M.E.H.: [in soliloquy] Ah! the crown prince, the budding heir-apparent to the throne, is not yet aware of the case concerning the little girl. Anyway, I must have him come with me.

[To the prince] Your royal Highness, sir. I do not claim to know what the whole business is about. But, judging by his repeated enquiries, I respectfully submit that your appearance in person would be highly expedient, sir!

[The prince enters the royal presence. The King is informed of his arrival].

Prince: You, the incomparable and ~~my~~ future true Buddha, with matured and mighty attainments, to whom the whole realm in this circle of Zambudipa island pays obeisance, and whose flame of power blazes bright, apex and top-knot of the hundred kings, sire. I, your son, heir-apparent to the throne, delight of your eyes, crown prince, respectfully inform you that I, carrying your sealed orders on my head, have prostrated and presented myself before you at the soaring Lion Throne, sire.

King: Offshoot of exalted lineage of the sun in the centre of the expanse of heaven, and most glorious crown prince, whose radiating splendour well nigh sets the whole island aflame, O pride of my eye, and successor and heir-apparent to the throne. Ill-befitting it is, yet a mere rustic called Nga Kun Ti from a farming hamlet of an outlying district, in an explicitly detailed and outright statement, has boldly charged you, my glorious son, the lord of the Eastern House, whose radiance of splendour inflames the whole universe, with the offence of adultery. Try not to shun nor shrink from admitting, nor withhold or omit anything in your statement, as to whether you have or not done it, but raise both hands in veneration and tell only the truth, my dear son.

123/P.: You, whose brilliant beams of glory and power shine through out the length and breadth of this Zambudipa island, chief of the hundred kings, possessor of the imperial wheel, resplendent

majesty, my father, sire. Whereas Mè Bada, ~~xx~~ a pure woman of Kimila city, by saying the truthful words, was able to save lives by dispelling completely the imminent general flood disaster.

Whereas, whoever is so heedless as to transgress or violate the existing moral principles which should be and are observed by us the people, this violater, it is stated in the sections of the Books, will, as is the inevitable law, be made, forthwith, to bear poignant sufferings while yet in the present world.

Now, therefore, without suppressing anything from fear or favour and without evasion, I will frankly relate to you the actual story, O my father King, lord of the whole island, sire.

[Before the prince continues to speak, the joiner makes an allusive remark].

J.: O my lord ministers, sirs. He is a fool who looks for an honest person in this human abode: he won't find even a sesame grain of honesty. If there are exceptions~~le~~, let them come forward. As the deceitful Cetiya, celebrated in the fables, now in the nether domain of Awici, had left a curse ever since the beginning of the world, saying "I will revile anyone, who unlike myself, dares not proudly and boldly speak false and cunning words", so everyone, as occasion requires, must strive for a way of escape,^{by} steadfastness or evasion, frankness or false pretence. And by adapting well the means to the circumstances, does not everybody~~s~~ speak falsehood, O my lord minister?

M.: Goodness! Thunderbolt and tiger flesh! What alarming

124/ words which would open a road to Hell. Don't be so keen to cut in with your suggestions, while the suit is on. Don't forget that he is a young dandy - far from being a duffer, Ma Min Aung.

Kun Ti.: [obliquely to the wealthy man] The traditional saying of yore that "when a country is doomed to be overturned, it will be infested with meddlesome and mischievous ministers who are prone to maltreat the people", seems to have come true, O wealthy man, sir.

Prince: You, the descendant of the foremost successively elected rulers of noble race, whose glory shines in the realm of Zambudipa, flower of the imposing golden palace, exalted repeller of enemies, and monarch before whom the hundred kings bow down their heads, sire. It is quite true that because I wanted to plight my troth as indicated by my golden brow-writing, with Khin Me Kun - a girl of exceptional beauty and ravishing elegance, and of wealthy family, from a suburban village quarter, - I ordered Ma Min Aung, a resident of that village, to carry my plan out. And, soon after, when she returned and gave me a true and lucid account, including the precise words of the ideal beauty, I made a journey right up to her dwelling-place, in the pleasant locality of the West suburban village. And I, in very truth, met Ma Kun Mè, fairy-like daughter of the wealthy man - a person of abundant means - in the delightful shades of the room. And, by the influence of our past worthy prayers, we were able to unite our two fates, and exchange loving vows. And,

scarcely had we come to an understanding, when I, as my arrival was expected at the lofty palace, returned to my royal dwelling house. I have nothing to deny, because I had never, by any dishonest means, abducted and hidden her. I submit that I have disclosed to you the whole truth, O monarch of all the countries, sire.

Nga Kun Ti: He could not get out of admitting the truth. Just weigh the avowal of the crown Prince, against the previous statement of Min Aung. Hadn't she first of all denied that she had ever seen (the prince) before, O minister?

Minister: Hush! Don't be too eager to meddle. The case is going well for you. The royal moon-like face is dim as if overspread with clouds of disapproval. He shows signs of blaming the crown Prince, the lord of the Eastern House. Keep quiet and still, my lad.

Attendant Yan Kwin: [seeing the case turn in their disfavour, comes to the prince's help] Your Majesty, history maker of the Ramanya country, whom the multitude of people revere in adoration and affection thronging to prostrate themselves at your feet, ornamental hair pin of the hundred kings, sire. Kun Ti is a perfect country bumpkin who lacks confidence to speak fluently in the presence of kings and officials - nay - even before the ten-house headman or principal revenue payers. In this case, it was only the fact that his wife was concerned that emboldened him to risk his life by presenting the petition. But, I respectfully submit that if the full price is offered, any goods will be sold to a willing buyer, sire.

Attendant Ngwe Hnin: [supports it] You, mighty golden glory, monarch of the hundred umbrellas ~~(king)~~, sire. When the wealthy man, the father of the daughter, in accordance with the first statement contained in Nga Ti's petition, was examined, he answered that he knew nothing, until the matter was reported. The statements are therefore inconsistent. And when Nga Htin Gyi was questioned, he stated that he was an actual eye-witness; he, however, is not a worthy witness, but a base and paltry fellow. So, he is not a credible witness. And then, when the

126/: royal son's witness Min Aung was examined, she replied, that she had never seen the royal son, the noble lord of the Eastern House, before. But when your royal son was examined, he answered that he did send Min Aung to the wealthy man's daughter, and that he had been there on the day of her disappearance. Thus, the two statements - first by Min Aung that she had never seen him before, and the second by your son, the Crown Prince and the lord of the Eastern House, that he did send her there - do not tally. Moreover, even the plaintiff himself could not fully support the case set forth in the petition, and it was only when the defendant had confessed, that he (ejaculated) "Yes, sire", "Aye, it is", and "that was the case", I therefore submit that a royal penalty be inflicted upon the plaintiff, sire.

King: You, who constantly apply intellect on the principles derived from legal rulings, the upholders of justice, the torches of the people, O ministers. From those elected monarchs since the very birth of this excellent world, down to their

successors, those rulers of pure unbroken royal lineage, ^{and} steady virtue, had in conformity with the invariable practice of the Kings of the Earth and the water, never failed nor faltered in meting out castigation and admonition; nor had they ever neglected to observe strictly the example of King Yama. This is the duty of Kings. Thus, when I weigh and consider the root cause, it behoves me not to be misled or perverted or influenced by the fact that he is my son; but to give an impartial decision. Having regard to the prosperity of the country, when I contemplate ~~over~~ the case, the statement, that he (the prince) did not hide nor wrong the missing girl Ma Kun Mè, is by no means credible. This being so, the noble wealthy man, the father of the girl, because his daughter of radiant beauty 127/: had left for somewhere, on the day of her marriage, must return all the piles of presents already tendered to him, to Nga Ti.

As regards the woman joiner, who is in the habit of ruining other people's daughters, in conformity with what is mentioned in the books, shave off this old fury's hair, wrap her up in white cloth, and drive her away into the forest, at once.

As for my son of burnished gold appearance, though eager ~~is~~ my purpose to see him, in the future, rule and spread his glory over the whole realm, and keep peace, like myself under the white umbrellas, yet, ~~as~~ he might, in the future with misdeeds such as this, behave to the people and other beings in a heartless way; and so, as my golden prudence has foreseen this, he must be exiled from the expanse of my domain. Let there be no more pleading, O ministers.

Prince: The way to subsequent pleading is barred: thus is the royal penalty pronounced; and it is indeed severe. I am in trouble, such as befalls once in a lifetime. O ruler of the realm up above in the clouds, I pray you reverently, to communicate this piece of news to my mother, now in the celestial abode. Mother! behold your son's plight. [To the ministers] Woe is me, O ministers. Hasn't he, relentless and austere, given vent to his royal wrath! He has no mercy nor pity on me - his own son, born under the sheltering roof of the palace. Wish as I may, to offer an apology to him - of unbroken lineage, monarch of all the hundred kings, and glory of the people, - because further pleading is disallowed, I have to constrain my intention. How wretched and feeble my fate! O gracious mother, once a right hand consort, to whom I owe a wealth of boundless gratitude, (behold) this plight of mine, occasioned by the evil causes surviving from past lives, and please deign to alight promptly from Tawadeintha high in the realm of clouds; your son is at his wit's end. O dear mother, please deign to come and help me personally out of this royal wrath: Ah! with a word of yours, madam.

[He weeps] I am in trouble. I am^{an} instance comparable to Zanaka. Being affected by the causes surviving from the past, and because my royal father, who will not be conciliated, has made a royal testament, I am left high and dry in the palace, doomed to drift helplessly. I regard my mother in Tawadeintha as fairy Mekhala; and I, thus, expect that she will strive

because
to save me, now. But if ~~xxxxxxx~~ she has no tender regard
because
for this person of royal race, and ~~if~~ the bent of her mind is
adverse, she lets me drift thus, ah! I wonder, when I am to
play my finale.

[To the ministers] O ministers. As the royal sentence, that I
must get out of the kingdom, has been already pronounced, I
have but to depart from the palace land. When my father, the
sole monarch ruling in his abode of white umbrellas and lotuses
(the palace), seems to calm down, would you, after I have gone,
taking the circumstances and the royal disposition into con-
sideration, make such representations as may reach the royal
ear? I will now leave the realm, O ministers.

M.: Yes, your royal highness! This being a case in which
further pleading is forbidden, we are at a loss. When he calms
down, we will take ~~xxxx~~ our cue and make a strong representation.
Meantime, we submit that, as his mind is still distempered and
angrily resentful, it would be most advisable for you to solace
yourself with the precedent of King Brahmadat's son, and depart
from the country, sir.

[Before Prince Konmara leaves, Min Aung has her head
shorn, has white cloth put on her and is driven away].

129/Minister: There! You are done for. I wonder with what sort of
bluff and in which nook will you humbug people! Ah! You will
have to spend your life for ever with a ^{convex} ~~convex~~ bottom basket,
amongst the congregation of shaven-headed nuns. If you, however,
sometimes feel like playing pranks, as is your proclivity, come

down under the convent. And we will amuse ourselves with a game of head-touching - a game, mind you! in which we mustn't lose our temper. I'll be there; yes, I'll be there.

M.A.: What a disgusting joke to make, while I am under the royal displeasure! You say that you will play a head-touching game with a shaven-head. Nonsense, it's not worth playing, my lord. If you really mean it and if you are sure that you want to play, come near to the rest-house, and why not have with me the most thrilling game - "guessing-odd-or-even", my lord. Come my lord, come.

M.: What a woman for a convent! [To the orchestra] However I may jeer at her, she won't be put down; so you, supreme orchestra, bedecked with the nine precious gems, wrap a white cloth around Mi Aung, and send her to the forest, sirs.

[After Mi Aung has been banished, Maung Kun Ti, the wealthy man Maung Kwi, and Nga Htin Gyi, go their ways].

[The prince weeps, as he, in accordance with the royal order, has to leave the country].

P.: It's the doing of none, but the lot appointed by my past merit. Occasioned by the past evil deeds, (the fate) of this descendant of the sun god will be too bad to be placed on records. I feel so wretched that tears begin to well up. Isn't it too harsh a golden behest that I must quit the country at once? Alas! O great gracious father, I look up and do obeisance to you; I place the exalted feet of my father of high glory on my head, and will pay my respects at parting.

130/:[To the attendants] O attendants of my infancy, who receive my complete confidence in all matters, whose intellect flashes like the diamond, trustworthy and of pre-eminent accomplishments. Putting the sealed royal golden command on our heads, let us depart from this country, traditionally renowned as Thuwunna. We should not seek means of defying what our past fate has destined for us; it has destined us to encounter a calamity. Let us, therefore, leave the palace land and make for somewhere else.

Servants of my infancy, I had had, however, a talk with my life spring Mè Kun - a matchless maiden comparable to the silver hare (the moon), a lotus bud, embodying all gracefulness - in which she told me in detail that after she, a maiden of ideal elegance and sprig of finest gold, had fled to another land, her clever wealthy parents would certainly have to reject and cancel the previous mistaken betrothal pledges given to Nga Ti; and that, to compensate for it, when all the pledges are returned to (Nga Ti), this tangled case would be unravelled, and would surely come to a final solution without any hitch. And she added this instruction, "Then only, you, the man who deserves to have ^{my} ~~any~~ brow-writing at your command, direct your golden steps towards the sylvan glade". We have been spared to live in virtue of our glory and fate. Haven't we? So, let us go at once to the forest, in order not to fail golden beauty in her wish. You make preparations for the journey, O servants of my infancy.

Yan Kwin Gyi: [addresses the orchestra] Well! Because the paltry man Nga Ti had brought a suit against the crown prince, the heir apparent to the throne, the lord of the Eastern House, one great in glory and mighty in power - has incurred the royal displeasure and has been exiled into the depth of the forest. So, we the servants and our lord, will have to go now. O eater of the village, before his strength is exhausted, please help ^{him} ~~me~~ to improve his brow-writing so that he may certainly marry his intended without any difficulty.

131/:Prince: I am steeped in distress. It is the doing of my ugly fate and past causes. I find it too difficult to control and console myself. I will follow in search of you - a fairy in appearance and elegance, upon whom the three graded maidens wait - to the end of the Earth. I will search the ravine in the pleasant bend of the range of mountain standing transversely to (my path), for you, the palace dweller and chief charming righthand consort. O twig of emerald tendril, I will. I may ^{of} die/seething distress because of you, fairy-like little damsel. O little damsel, I may. Oh! precious descendant of fairies and righthand queen, troubles have overwhelmed this pursuer. I, your dearest lord, have neither hesitated nor failed to undertake the journey to the well-watered halting place, at the foot of the hills, the winding ravine and the seclusion of the forest. Its extent is wide, yet this beloved of yours, will never get tired of searching for you - Ma Thuza, an ideal beauty of royal lineage - never, even when I reach to the end of the Earth.

Looking to the case of what King Kutha did for Pabawadi, I shall follow his example. This task seems dreary because the royal pedicle has no regard for me. I am pondering and brooding sadly over the prospect of my search for you, the priceless polished gold.

I, beset with anxieties, will penetrate through the midst of the forest, and through the rock-mountains, in search of you: I will travel beneath the Earth, beneath the water, beneath the air, and through space, in search of you, O descendant of the righthand consort. As successive distresses befall me, I have just to strive until I reach the country of the dewas, adjoining the shining - the resplendently shining land of Thudathana, I, consumed with high and bright flames of anguish, must make for these at once, so that I may not regret
132/: in the future that I had omitted it in my search for you, my other life. "Oh! come to meet me", I cry with wild yearning; I am well nigh burning with the fire of distress. Through the middle of the great forest, among the caves, this shrivelled wretch, this longing swain, in his weakness and exhaustion, will search for you, the image of Thuza in behaviour, and will not stop till you are found.

Distress upon distress, anguish upon anguish, consumes the Earth and even sets the Brahma's abode on fire. Torment upon torment, verily misfortune upon misfortune, will, it seems, outvie a hundred million suns. Alas! it's all because of my glorious girl.

[They arrive at the forest. Tha Khwa sings a sweet sonnet to the prince].

T.K.: Though a forest it may be, its enchantment calls forth an appreciatory encomium; it deserves to be recorded as one of the new wonders. Attractively encircled by the entwining creepers, there stand trees with tiers of foliage, as well as with straight boles; and spread before us is a stupendous sight of divers flowers whose names cannot be told from memory. If ever the maidens of Hanthawaddy city adorn their heads with (these flowers) they will look exactly like the "artificial flowers". The wearers will look so dainty that the comparison (of the two) is more than justified.

When we survey the forest, we see its complete resemblance to that garden and golden ground from which the Company (the British Government) gathers the flowers. But when it is measured closely against that garden, it is bound to be superior in its outstanding wild natural beauty.

Wasn't this what occasioned the Buddha's noble utterance? As the flowers might probably have been blossoming in clusters, while He, accompanied by the venerable monks, was on the return journey to His country, He observed sixty-stanza verses on the delightful scenery of the budding season; a forest of enchantment.

Prince: O my attendants, Your brilliant account of ^{the} rareness and elegance of the wild forest flowers has almost cured my love
133/: sickness. We have, however, travelled without settled route

or destination, and by my calculation, there lies a distance of about thirty yuzanas between us and the royal city of Thuwunna. At last we are on our way to the salt water place, the town of Tonkhala (Dala) on its tidal river. Shall we, with all our searching, ever find ^{the} poor despondent descendant of royal race in this wooded region, O servants of my infancy?

Attendant: Your Highness, sir. If she is destined to be the true ~~xx~~ partner in your life, before our lord of glory and destiny gets tired, the guardian spirits of the forest and the mountains will direct you to her. So, just try to alleviate ^{too} your grief of ~~xxx~~ vehement yearning, O adornment of heads, sire.

Prince: Behold! there throughout the forest are green and ripe (fruits); and on that eroding shore, soaked with salt water from the ebbing and flowing of the tide, there grow clumps of lamé and lamu trees, all bordering the tidal creek. And, you see, as on all forelands, there grow short and long-stemmed laphyaw trees. What an amazing wood! Around there is, perhaps, what they call lakin, half submerged under the water and branching out with dark dense foliage. The incessant rumbling sound of surge of the incoming tide creates a deafening din. As the water rises frolicly, owing to the vortices of the sea, so the birds twitter appealingly: and their cries are exactly like human speech. As if keeping in tune with the sound of the tidal waves, hearken how sweetly they drawl their winsome wheedling.

How remarkably the old golden crow-pheasant from that grove caws and caws again; it caws with doleful note, while the hour of dusk approaches.

There, at the bend is the tree-stump of hell, that remains submerged under the edge of the water, at every high tide. Near the protruding (stump) are a body of otter kings, jumping and frisking, as is their nature; they sometimes swim 134/ and sometimes come up on to the dark green and slightly reddish swampy mire. Look! how they hop in wrathful defiance - a thing I have never met before. They act by instinct: they could not accomplish ^{it} by an intellectual process.

Look at the ways of the crabs. They are trying feverishly to close their holes and make them water-tight so that they can take shelter ~~in~~, when the tide comes ⁱⁿ by ramming down the mounds with their pincers in the manner of machines.

At the further end, in the small brook fringing the field, lo! how wonderfully (the people) wield the handled nets. Besides, there are the fish-traps, such as sin-lein, kadun, and pale - all laid by the fishermen. I try to pursue searchingly every detail of this wilderness that abounds in sinful deeds of drawing nets, and flinging the casting nets. Nevertheless, I, palace born seedling of the throne, soaring high in glory, have never been here once - nay, even by chance: and thus, I am unable to cover the whole ground with real understanding or expound ~~exhaustively~~ exhaustively.

There! those are the monkeys. They have shifted to

another place; they look to the back, and they look to the front, probably because they have seen us. At the entrance to the forest, where they enjoy themselves, some higher, some lower as suits them, and circumstance demands - they go round capering, hailing and answering to one another according to their own nature.

What an imposing bird, standing there on the sand bank at the ebb of water! Look how it sways, about to crow, as if it were not in the bog.
~~xxxxxx~~ Some of them are, no doubt, eagles. Note their rough behaviour towards other birds in their own flock: they are just living according to the circumstances of the moment.

The flying purple heron alights when the tide ebbs, and the wind over the river ceases. The golden heron patrols the water which gives him a sustenance.

The fields spread out far and wide; and to estimate this expanse in terms of pè is impossible. This side of the stretch of forest does abound in wonders. In dire distress, I know not how to walk. I, however, have toiled along the ridges of the fields and made certain progress. And now I hear noises from there. An old Talaing is prodding his oxen and saying "O gleotó", while he harrows the sodden ground. Armed with a whip and riding with a stern look on the harrow, he bawls out in his old-fashioned voice "Hi! turn sideward; O! Mother" as the harrow
 135/: is deflected a little in the soggy land. As he treads on the slushy ground, in his short loin cloth soaked with rain,

doesn't he look old! He tightens the two hanging entangled nooses from his salu hat, underneath his chin. He stands for a while, as he clicks and clicks his flint; and even though with hands full, he tries to reach for the crushed cheroot behind his ear, and is about to puff at it, when he finds a big horrible buffale-leech, about half a span in length, clinging to his anus just beneath the lower prominences of the posteriors. It won't fall off, you know, until he blinks his eyes and trounces it with a mixture of kaladan lime, the repeller of enemies, and tobacco.

From there, we have pressed on with the journey along the ridges and reached the next stage - the village site, strewn with kampala and mimosa. It is a sight, a very village for demons. Those blazing flames surely outvie the fires of hell. It's terrible. This journey has frightened me; I should not dare to come here ~~any more~~, not even by mistake. There is a salt kiln. Some workers are lifting up the firewood and shoving it in. It looks as though one side would collapse, as others are carrying water from the reservoirs on both shoulders and replenishing (the kiln) with it, whenever it begins to dry up. What courage! (The kiln) is chock-full of pots, over whose touching brims, it is only they, who, without feeling the heat, could toil and moil helping to carry and fetch the water again and again. Amidst the turmoil of blazing fire and the steam, there are heaps of goblin-like emigrants from hell; with distended sides, yellowish eyes and shaven heads. In such a

forest of shivering fever I am shuddering with^a/chill that creeps through all over my hips and back. Let us, therefore, leave this malaria-infected salt-pit, and hasten away for a safe place, O my servants.

[The prince arrives at the Kuthimarahta city].

P.: O servants of my infancy. Our foot-prints have covered the whole surface of stretches of forests, and ranges of mount-
136/: ains. We have undertaken this rough journey beset with hardships, because of the golden girl fairy-like in behaviour and free from the six faults. And now we have wandered afar. Lo! isn't it very curious to find, at this moment, that imposing thing soaring high ahead! I wonder what country can it be; radiating like the rays of the rising (sun) amid a mass of dark and dim towering objects! As one expects in an imperial city, it has its walls, moats and ditches: and it is resounding with the rumblings of the great time-drum, and gongs. I am absolutely sure that the deity has caused us to be in this place. It is, anyhow, a city. Nevertheless, we are still in the dark about this royal city and its ruling king. So, relax no whit of your vigilance or efforts to seek the necessary informations from any passer-by. Meantime, let us give our wearied limbs a rest, O my servants.

Attendant: Yes sir, before we know precisely what city it is, we will have a rest without to get over our fatigue. And, I submit, that it would be best for us to wait till the time of evening twilight, when the time-drum is struck and the lights there glow bright, and then make an easy journey into the city

and gather all the informations in detail, my lord.

[The Ministers from Kuthimarahta city enter].

M.: O my lord Ministers. The king of kings, the lord of the Sadan elephants, the history-maker of Kuthimarahta city - an idol of all other cities - who set up and flaunted the white umbrella, has departed to the higher celestial abode, leaving no heir to succeed to the throne. Our royal city, without a king, would be helpless against enemies and rebels, who would swarm around it like bees. This being so, we prudently called in and consulted with the noble astrologers, well versed in the Vedas; they predicted explicitly that the future king would arrive here to-day. And, in conformity with the prediction, we have left the Red Gate open, and are now waiting for him in readiness. The determinate hour has almost struck. Decorate
137/: the great city and look out for the king, O my lord Ministers.

[Prince Konmara accompanied by his attendants, enters fearlessly like the lion king, through the open Red Gate: all the Ministers unanimously exalt him to the kingship].

After taking possession of the golden palace, he tells the servants of his infancy about his yearnings for his beloved Ma Kun Mè: he also issues an order that all his humble subjects, poor people included, who may wish to have royal audience, may enter (the palace) without any hindrance.

[Exeunt]

[End of scene]

[In the forest; the wealthy man's daughter Ma Kun Mè leaves the Thayagon Nuns' Convent, to keep tryst with prince Konmara. She goes from forest to forest in search of him.]

K.M.: I can never be happy. In this forest, I, the bouquet of roses, am envolved in entangling troubles. O my dear, this poor maiden of ideal beauty, and burnished gold appearance, will soon meet her death. I weep and weep: this essence of elegance will helplessly be overwhelmed with the burden of distress, unless you come to meet me. I am fluttering and pining after my husband. Alas! O my dear, this blood of the royal Sakiya race is in grief beyond measure.

The recurring consequences of the past look too ugly: and the horoscope of the pedicle of royal lineage is so dim, that I can't even find a shelter. Those austere nuns had rejected (my request) bidding me to go first to my parents and seek consent from them. And they refused to receive me, the graceful jasmine stalk, and precious polished gold. So I have come out into the forest, by myself in search of you, my ever loving other life. Alas! how long shall I go ^{on} searching for you in the heart of this pleasant vast forest, O adornment of heads.

138/: I wander hap-hazard about the lovely forest vale in search of my lost husband. Verily, my body will perish in the end. If ever you were found, I, a lovable maiden with a million attendants, would indeed adopt an expedient and keep my vagrant husband in a safe steel chest, so that, my dear, I might not lose you again. I have tried every conceivable means of finding you. I have

trodden on every piece of ground in the forest. When can this distressed ^{daughter} ~~xxxxxx~~ of misery find him! [To the audience] For pity's sake, O dear sisters, do tell me where he is!

I, your beloved, have sought for my vagrant husband everywhere throughout the expanse of this earth. O readers of this play, do have pity on me and put me on the right track. Ah! I am seething with agony. Alas! I am in the deepest distress.

Distress accumulates upon distress, and I am utterly helpless. This is the result of my past evil deeds. Since you, my lord of exalted glory, do not deign to come to meet me, how can I possibly put a stop to my weeping, O my dear?

Alas! musing upon him, I have slowly travelled in this dense and dark forest, which diffuses sweet scents, I, this despondent pale as silver maiden, a charming necklace, have traversed an immeasurable expanse of land, going over my own tracks. I wonder, where shall I find the most glorious embryoking and descendant of the unbroken royal lineage! Countless millions of troubles burn me like the simultaneous glowing of the world's suns. Alack! I shall soon be shrivelled, O adornment of my head.

If I don't find you, I will surely die, to-night. I can't help thinking of (the past). Yet, when I recall it to my mind in detail, it only widens the extent of my grief. Entanglements
139/ lie over the island of the rose apple tree. I cannot look anywhere for relief. O my dear, come to the immediate succour of this wretched and shrivelled daughter of woe. As difficulties

baset me, my heart goes pit-a-pat. Ah! the end of this silver hare (the moon) seems imminent. The wretched victim's mind is too dark and disturbed: so, I will go off at a golden galloping pace. Alas! what a turbid frame of mind!

Ah! I have rejected my parents' advice and come to seek refuge in the forest. I am boiling and burning with too great a grief to be happy: it's all because of my dear glorious Kon-mara. I have a strong feeling that there is a possibility of finding him round that corner of the forest; so, I will now make another search (there). [To the orchestra] O royal paragon of all orchestras, before the fire of distress frizzles me to pieces, help me to reach there, so that I may share with him in my yearnings, sirs.

In this forest, I sadly think of (my search): I am well nigh shrivelled with troubles. The forest is too wide to search. O king of dewas, help this fairy-like radiant beauty. I am seething with great grief; please descend to my succour. This state of tormenting troubles has caused me to weep and to brood. I'll search till I find him; I'll strive to have the soul of this ideal beauty united with his before long. Seething and shrivelled with troubles, I pine for him. O dewa, help to facilitate this distressed damsel's search.

With a lingering hope of meeting you (the prince), I have thoroughly searched every course of vale and every range of mountain. As you fail to meet me, I am panting and withering away: my dear, at that stage and at this bend of the road, I,

the graceful glorious queen-like maiden of Sakiya lineage, broke down in exhaustion. My legs are jaded, and I hardly know how to walk. Ah! now at the bend of the by-path, I, this silver moon, and maiden of precious hair, am quivering with grief. Come and hold this descendant of the four ideal ladies in a close embrace. I pant and gasp with fatigue; I 140/:am worn out with sobbing; and I feel as if I can hardly walk on the sylvan road. You will have to forfeit your dear girl, unless you come to meet me. Oh! my dear, I, this garland of orchid pedicles, am now too exhausted. Loneliness makes my tears trickle down. In vain, I try to console myself; O my dear, I am in violent grief.

The forest, pervaded by the sweet smell of pollen, diffuses fragrance everywhere; it teases this damsel in distress; it is beyond bearing. I tried to jump, yet, my hands could not reach that bunch of flower-buds. So, my dear, please come and cull it yourself to adorn the one who has a claim. O my lord, those are the first blossoms.

I, a queen of Sakiya lineage, the charming rose of all maidens, have searched this dim and dark forest abounding in diverse flowers, for my glorious lord only to widen my sea of sorrow. And I am staggering with weakness, and panting with exhaustion. So, hearkening to the love-making utterances of the mating-bird in this woodland, I will rest my weariness under the pleasant shade of the rose apple tree.

[Exit]

[End of scene].

[The guardian spirit of prince Konmara from the Kuthimarah-ta kingdom enters].

Guardian spirit: [by the side of the prince's royal couch] A spirit I am, and matured spirit, too. Bah! would those raw and half-matured spirits, wishing to be as spirits, despite their immaturity, force their way into the spirit circle! I will not call them spirits - not even inadvertently - those spirits without a visible trait of maturity ~~about~~ but only half-mellowed. Ho! I am the spirit of the forest; a guardian spirit who guards the body of beautiful and youthful prince Konmara. A matured spirit I am, and this is a mature play. And, so, in this scene this spirit will give a new turn to the plot.

Listen carefully. To facilitate the union between

141/:Kun Mè and prince Konmara, I will sally forth to-night, and search those wooded bowers, and cause the two souls to be united. I will, indeed.

Ah! to consummate the union of the two souls by dint of my divine power, it will be best if I take the prince's soul with me and make for the wood. [To the orchestra] There! O Taxila of talent, I'll take out the soul; so mute your notes pianissimo, royal orchestra.

There! I have now the soul extracted from the prince; it behoves me to sally forth to the grove. [To the orchestra] O most learned of all the orchestras! Those braggarts and bunglers - the worthless spirits - from those other rubbishy plays, vaunt that they are hard-baked. The flattery of others prompts

their bodies to follow their mind: they brag and vaunt, and without justification, they wildly claim to be hard-baked. But they, as is obvious, are not even well-baked. Therefore, in order to prevent those half-burnt and brittle, as well as half-baked and pulpy ones from entering into the spirit circle, you the most excellent orchestra engirdled with a serpent - come on! O masters, scatter your power of drum on the various kinds of spirits so that those half-baked ~~ones~~^{ones} may take it to heart and remember.

[He arrives at the forest].

G.S.: Ah! I had penetrated through the forests, the mountains, the land and the water, to every conceivable place in search of the soul's owner Ma Kun Mè: I couldn't find her anywhere. I am feeling very wearied on this forest road. I'd better rest awhile, under the brown banyan tree in bodily and mental peace, and try to puzzle out this problem. [To the orchestra] O most excellent master orchestra, I, whom you have distinguished from others as a veritable spirit, will rest my weariness on the promontory of the banyan trees.

Those graceful golden bunches of flowers, when touched
142/: and stirred by the breeze, diffuse fragrance in the forest, and send their pollen to do reverence to the ground. O master, let me hear the taps from the falling pollen, sir.

[He rests]

[The Guardian spirit of Kun Mè enters].

G.S.: [standing by the side of Kun Mè] Ah! alas! my little sister Ma Kun Mè has fled in fear from Nga Ti, to take refuge in this forest. She looks tearful and down-cast. Poor soul, she could not find the Crown Prince Kommara. If she can't dam her sorrow, this sprightly fair beauty will die in a sorry plight, at the entrance of this forest.

However, I, the faithful guardian spirit king of the young maiden of radiant beauty, have a kind and affectionate regard for her, as though she were my sister; and, I will try and find her lover for her in this forest. That is what I must do.

There! I, the spirit, must have her soul extracted to carry it with me to the grove, so that if I, in my search, indeed, readily find him, I may enable the two souls, warmed by mutual love, to live together and share happiness, without fail, and so ease her distress. Nothing else will do.

Aha! as I talk I have been travelling with the soul to reach the forest, and I have reached near the waterfalls - a halting place on the northern side of the Himalayas. I'd better let the soul have a rest in the pleasant glades of this forest, under the pleasant shade of the majestic banyan tree.

[He rests under the same tree as the Guardian spirit of prince Kommara does].

G.s. of the prince: [aside] Hullo! Has my sense gone wrong! I smell a strong smell of Thanakha, as if some girls have unexpectedly come near me. I'd better get up gently and have a look.

143/: [The two spirits see each other]

G.s.of the prince: Yoicks! Just as I guessed and always said, here by luck she comes! How true the brow-writing! Hem! I have suddenly met with the guardian spirit of Ma Kun Mè.

[To the G.S. of Ma Kun Mè] O my old flame, maiden of exquisite beauty and grace. I, this pursuer of yours, am very weary in the forest. Yet you look so sullen and deign not to ease my weariness with prompt greeting. What quality do you so pride yourself on? O my dearest, your beloved has come.

G.S.of Kun Mè: [recognises the guardian spirit of the prince] Fellow spirit, you wax wanton. Don't behave so flightily. If I, unable to control my temper, let it loose, and hit you where it will hurt with the weapon - the repeller of enemies - you shall suffer in agony as the prince in the Kethathiri story, who was hit by the flying spear.

G.s.p.: O royal maiden of the solar lineage, I am weary with my search. Won't you come to meet me at the turning of the by-path? I had been searching high and low for the dear one, till I was bewildered. Now here, I have found you, O palace girl. My dear, do come to this spot on the pleasant promontory of the forest, where we may repose and ease our weariness. Why keep so aloof, my dear?

G.S.K: Did you ever? Away with your excessive lewdness, my lord spirit. Now that I have come in search of the prince in

144/: this forest without, indeed, forgetting to bring with me the soul of the Thuza-like winsome maiden, you'd better procure the

prince's soul (for hers). Let them meet together in the forest, O my lord spirit.

G.S.P.: Ah! What a coincidence of ideas, O my lord spirit! Who prompted you to cause such a happy event? I, too, have the prince's soul with me. So, it's only proper that we should at once free the two souls we've got, and let them meet together awhile in this recess of the forest.

G.S.K.: Very well. It is thus, my lord spirit. In this forest we have tried to serve them, lest the couple should die of overwhelming distress. And success is almost in sight. So that the two souls - the two destined lovers - when they meet and mate on this pleasant glade of the forest abounding in diverse flowers, may talk to each other in their true human forms, we will wake them up, and hide ourselves by divine power, O my lord spirit.

G.S.P.: Alack! My lord spirit, of all you have said, this is what I dislike most; it's most unpleasant to my ears. The reason is this. If we were to remain in concealment by our divine power, we shall deny ourselves the very cream. Just at the moment when the union of the two ^{is} consummated and the success in the development of the event ~~were~~ complete, all our efforts throughout the night will be like sand on which water has fallen, and which scarcely retains a drop of moisture. Mark this, if you don't know it already: as tangibility (satisfies) ~~the~~ human beings, so perceptibility the spirits. We need not show ourselves as we watch over them; but we can do it, as we

~~xxxxxxxxxxxxxxxxxxxx~~ peep through from a nice bush and enjoy the perception. Can't we, my lord spirit?

145/: G.S.K.: Why trouble yourself so unnecessarily to render your assistance, my friend! Come hereat once: else the dawn will break at last, because of your lasciviousness. We will retire into the forest.

While the two winsome souls plight their troth sweetly under the delightful shade, we hear the half distinct melodious music of the love-birds. Let us make our exit.

[The spirits exeunt].

[The souls of the prince and the wealthy man's daughter meet in human form and figure].

Prince's [soul, thinking himself to be on his sleeping couch] I am devoid of my righthand consort to share this bed. I shiver as I in misery cower quietly on the couch. The impact of the silver dew, through the golden window, chills my whole body; O my dear, in this spacious room, as I can't compose my soul I wake up with a start.

As the burden of fear and distress helps to aggravate my misery and dejection, I pine and yearn for her: I suffer in silence. And when on the couch as I dozed off and fell asleep, I seemed to hear the sweet soothing voice, saying: "This maiden of the incomparable ideal fair beauty and precious gem has come; please (therefore) my lord on the exquisite couch get up". Hearing this, I got up - and was alone. How have I come from the palace land to the midst of this forest, I know

not! I, your dear, have a strong presentiment that I am to meet with you, the bouquet of flower sprouts, and emerald necklace, in the recess of the forest promontory.

[He sees the soul of the wealthy man's daughter]

P.S.: I wonder which god of love has brought ^{this} about! In my distress and grief, I fell asleep on the couch bedecked with lotus leaves. And now, I find myself side by side with the most
146/: precious polished gold-like maiden, a fair beauty, faultlessly fine, on this sweet smelling forest promontory of the ruby cave. I'll awake this cool crescent moon - the mansion of ^{the} hare; while she is half awake, I'll softly call her "O string of emeralds, and diamond necklace". If she hasn't fallen into a deep slumber it's possible that she may readily answer me.

"O string of diamonds, whose radiant beauty shines like the creamy full-moon, that is surrounded in reverence by thousands of diverse stars, and who under the silver moonlike canopy are worthy to claim anointment on the sycamore throne. Please try to get rid of this entire burden of fear, trouble and distress. Our two fates are alike; and we have met together in the forest through the agency of the spirits who study the letters on the brow. Won't you yet get up from the bed, damp with dew, my dear?

S.w.m.d.: O noblest descendant of the Sakiya lineage! I did even say inadvertently "Ah! It's too cold; please enfold me in your arms". I am alone; so, intent on warming myself up, I have to try to imagine my own knee to be you, my dear, and

hug it tight with all my might. Alas! I know not any shame.

I had travelled gradually along, hoping to find my lord, the deceiver, in the forest. And as I felt tired I went to sleep and fell into a deep slumber. Now, how have I come to the edge of this all fragrant forest, I wonder!

I, the dweller of the palace, may not understand the exposition of omens; but I will venture to give this correct interpretation; it will not go wrong even to a hair's breadth. The thought came to me that I should certainly meet you to-day, because, my dear, parts of this graceful fairy like maiden's body are a-twitch, and nearly coming off.

147/: P.S.: Please don't continue this distressing scene of grief.

Your beloved has come right into your presence, my love.

S.w.m.d.: Oh! my glorious lord! I am burning with troubles and huddled up in exhaustion in this secluded forest; and now you've come I know not whence, just as I, while searching for you in the forest, am about to be burnt up. My grief and distress abate; and I, the Thuza-like maiden, am comforted. Let us then start on our journey and make for the golden city of the royal abode, O adornment of heads.

P.S.: It's long since we met; if the days be calculated it's more than a year to-day, since our affection has gone awry. O pearl of the three bevvies of maidens, it's because we are firmly pledged to one another by our two fates that I have again met you, the glorious sharer of my pillow. O righthand consort, with emerald-like attendants, as for journeying far over the

spreading earth, to see my glorious father, the supreme lord of palaces (kings), we'd better set out only when the crystal wheel (sun) leaves his high palace in the East. (At present) I, your beloved prince, will close my eyes to repose under the shade of the trees on this forest promontory. The time is somewhat too early yet. And we ought to wait for the hour, my dear.

S.w.m.d.: Very well, dear. We will, as you said, start for the palace, the crown of our glorious gracious father's kingdom - only when the crystal coloured sun god with his peacock begins to shed his joyous rays from the Eastern quarter.

When a gust of wind sweeps over the forest promontory, the dove couple from that palace-like tree will interlace their wings and nestle close to each other in the manner of human beings. O adornment of heads, have a spell of sleep, my lord.

[They go to sleep]

148/: [The guardian spirits enter].

Guardian spirit of Prince Konmara: They are only souls, but once inside the curtained chamber - ahah! - two lovers you know - what a splendid scene! This play is exciting: how exciting it was just now to peep and take furtive glances at them from that bush! The soul you brought, my lord spirit, - I suppose because she found things to her liking - put on little pathetic airs, waved her wings spreading and folding them in turn. It won't do a grain of good to let these passionate ones prolong the business further. Let us, therefore,

plan straightway so as to enable us to proceed promptly with the action of the play by returning these two rapturous souls before their bodies wither away, O my lord spirit.

G.s.K.M.: Ah! they were boiling and burning with distress. And as both of them would die, could they not see each other, we thought out a plan to cause the two souls to meet. Nevertheless, we should not make it too long. Let us, therefore, take them back, without delay, to the sleeping owners, my lord spirit.

The golden green barbet's loud yearning note is ringing through the forest; and it's time for us to part, my lord spirit.

[The spirits take back the souls]

[Exeunt].

[As the result of the meeting between the two souls, the wealthy man's daughter Ma Kun Mè conceives]

K.M.: I am very weary. O help me, this right-hand consort, to get up from my bed. Shame on me to have such an extraordinary dream. It was about the union of the two persons bearing the golden brow-writing. Alas! I, this young maiden, a nosegay of jasmine, am withering away.

Ah! I, this fair and beautiful virgin, have fallen, and am no longer a maid - nay - I am feeling heavy in my body and hands. I am different from what I was. And I much fear that
149/: I am in a shameful plight. The strange tangle of my fate has caused this right-hand consort to conceive. Alas! I wish to

throw myself at once on the ground and be dead, O adornment of heads.

I, the dweller of the lotus chamber, believe that new life is flourishing within me. What with the heaviness of my body and hand, I feel uncomfortable. I feel I want to retch; my heart throbs and throbs. O my love, how shall my beautiful statue--like body give birth to a son in this far and strange land!

What possible answer can I, this charming maiden, make to the people's enquiries? I have not as yet met the Crown Prince of mighty attainments; a worse state of disgrace I shall be in, when I meet him. O wretched fate! If by the action of the glorious handsome prince with the looped hair, I, the emerald necklace, an image of the four ideal ladies, should be completely bereft of any saviour or shelter in this forest, I would, indeed, be thrown into a cauldron of distress - a distress burning and blazing like the seven crystal wheels (suns) that destroy the Earth. I can see no hope of relief. And my troubles are as vast as the four infinities; I should like to lay the blame on fate and hang myself in the middle of the forest. O ruler of Tawadeintha, please deign to help me out of this distress which is sinking me in the abyss of death.

When I reflect fully over my present plight, the flames of anguish rise high. I am nearly at the boil, my lord. I have reached the utmost shore of distress. O lord of ~~the~~ Tawadeintha ⁱⁿ ~~from~~ the upper celestial abode, please, therefore, deign

to come personally and utter golden words, so that I may understand the past causes of my present sufferings. Oh! my lord, how strange are these happenings!

Alas! the more I contemplate the more I feel the wretchedness of my fate. Even if I, indeed, had the luck to see the adornment of my head, how could I think of an explanation to dispel his suspicion? For my life, so troubled in this
150/:existence, I can have no regard nor consideration. Whatever retribution may be entailed, I do not value it. I want to seek an early death by putting a rope round that growing bough of the rose apple tree. Alack! O adornment of heads, can you still bear to look at this queen of beautiful maidens - , whose appearance is like a figure of pith!

Reflection over it only makes me burn with consuming grief and distress. My story is too painful to recall. You, on that occasion, strove to wheedle and win this simple maiden; you approached gently and allured me with your cajolery - Ah! you made me to err. O deceiver, it repents me that I did it. I did try to repel and escape your advances in my bed chamber; but you were too brazen and full of large promises, and you vowed and vowed till you succeeded in your deception; and so, when you on the bed coaxed me, this graceful stem, to yield, I was foolish to be so weak, my dear.

Did you deliberately forget the vows you made at our first meeting? Before you got over me, you played the lover to perfection; and you were so sweet in your coaxing that I

simply gave way to my desire. What a simpleton I was! You wooed me with fair promises; and (found) me too eager and easy to pluck. You were too selfish, my dear. You would not have done that, had you had tender regard for my feelings. Yet, at that time, you tried to induce me, the raw girl, to yield; and on the bed, despite this maiden's murmurs "Nay" and "pray you", you, my dear, persisted in cajoling me to willing surrender of my body to you.

I am overwhelmed with troubles. Were there only one life and one body to lose, I could have easily and bravely given up my life; but, I am pregnant; there are two lives and two bodies. I, this graceful, fairy-like maiden, cannot therefore put myself to death yet. Alas! What a malignant fate!

Already wearied and worn out, and far from any succour
151/: amidst the forest, I am now crushed by this new burden of grief.

I, an orchid bud, a damsel in distress, have a throbbing heart that is choking me now. O my lord of towering glory, if you mean to help, please deign to see me in my present plight and quickly take me in your arms and raise me up. This maiden of unique beauty, this golden figure of pith, is left with only a flicker of life. Alas! my death is imminent, O adornment of heads.

[The wealthy man's daughter Ma Kun Mè swoons and faints away. Her guardian spirit enters].

G.S.: Good gracious! She, the queen of millions of beautiful maidens, wept and wept while travelling in search of her sweetheart, prince Konmara, along the road amidst the pleasant

dusky glades of the forest. And, as she could not readily find him in the forest, (we) caused the two souls to meet, so as to mitigate her longing; but, that deed of ^{ours} ~~xxxx~~ has now only aggravated her distress. Hm! poor pretty Ma Kun Mè! She is fainting away in the forest!

We thought we had helped her; but alas! we were only sending the poor soul down to death.

Ah! she is not as she was; she, the rose of the beautiful maidens, has fresh blood in her, and she looks as if she were impregnated with the sparkling precious gem.

Humph! it is because of the dream we sent the other night that she has conceived. And this change has ~~xxxx~~ aroused the fair beauty's sense of humiliation and trouble, and made her despondent in this end of the sweet scented forest. She will die, unless I succour her. Therefore, it is my clear duty to revive this royal Sakiya with exquisite tresses, by sprinkling the divine pure water on her.

There, I will now sprinkle the divine pure water on this lovely girl. [To the orchestra]: The favourite golden ink used on their eye-brows, so as to gain a unique effect of attractive-
152/ness, by those maidens, the orchid garlands of the royal Hantawaddy city, is prepared thus. The fresh leaves of Htawlabat, together with the leaves of ever fragrant Pannyo, and golden Marathein are first shown to the beams of the sun, the (mansion) of the peacock - till they get very soft~~ix~~; whereupon they are kneaded ~~xxxxxxx~~ so as to extract their juice, ^{which is then} ~~xxxxix~~ mixed

with sweet-scented water. Those charming courtly beauties, thereupon, in front of the elegant adjustable mirror, unfasten this really aromatic gold-casket, and apply the ink evenly with fairy-like graceful movements of their flexible fingers on their eye-brows. O royal orchestra, let me sprinkle the divine pure water on this maiden, as I listen to this unfastening sound.

[He sprinkles the divine pure water].

Ah! the sprinkling of the divine pure water has brought her to her consciousness. Now, I will have to show myself to the glorious torch of beauty, and reveal to her about my kind efforts.

Kun Mè: Hulloo! what a wonderful sight, more wonderful than any I have seen ~~of~~! Indeed, in this glade of the forest, it is difficult to know whether you are a king or to what race you belong, unless you plainly explain to me all about your power and lineage, sir.

Guardian spirit: You, a winsome maiden, comparable to the finest gold, whose radiant manners resemble Pabawadi's, and whose looks are charming and pleasant, O embodiment of elegance and incarnation of beauty. I, this young deity of imminent glory, am the faithful and devoted guardian spirit of your body. O maiden of ideal beauty, alone, you were in this forest, you sobbed and panted, you wept so bitterly that you fell and fainted away. While you were helpless in this sorry plight, I came to sprinkle the divine pure water on you - a maiden

with beautiful tresses. You, Thuza-like girl, and a priceless pearl, will die indeed, if you go on distracting yourself over the trouble which besets you. So, control yourself and try to get over (your grief), O young sister.

153/:K.M.: O faithful and devoted, benignant guardian spirit. My lord spirit, I have revived only because you sprinkled the divine pure water on me as I lay fainting and swooning. And for that, I owe you great gratitude - nay - a gratitude exceeding ten times the magnitude of Mount Meru. Please, however, reveal and explain to me now, my fortunes - good and bad, reaching into the future so far as it is permitted to know, of the troubles awaiting me. Shall I meet any more troubles and trials, my lord spirit?

G.s.: O beautiful rose, whose gracefulness can be likened to the most exquisite queen's. In this present existence of the human world, mutability is inevitable. We can never escape nor ever certainly divert the lot of fate. Everyone, being unable to elude it by taking shelter and seeking safety, has always, for a certainty, to meet it. This being the true case with us, as fate has destined^{us}, so shall we be. You ought not, therefore, to ask me about futurity. You can count on me for protection and help. Be not anxious, sister.

K.M.: [weeps] I will not be satisfied - nay, will certainly die, unless you tell this graceful girl. Repeating the formula with the deeds of my body, of my mouth, and (of my mind), I do reverence and crave your ears to receive my words, which though

ashamed, I must say. Please throw some light on this desperate maiden's anxiety as to where and how shall I deliver the golden precious son, I have conceived? And also, when shall I be reunited with my other life and beloved prince Kommara? I shan't be happy until you've told me all about them. Alas! how distressful these seething troubles!

154/:G.s.: Ah! dear maiden. I didn't tell you because I oughtn't to. Why should you want yourself to be loaded with so heavy a burden of distress? If I were indeed to point out to you, your future part in the following scenes of the play, and if you, a maiden of exquisite beauty, knew the good and bad of it, you would only be overcome with successive distresses. This is why I, the spirit, have not unfolded it to you. I had already assured you that I would come, if you, in the course of events, happened to meet with a fate such as you never encountered before. Need you ask me any more of it, sister?

K.M.: It is because my life and fate will end to-morrow that my brother spirit won't disclose the secret to me. If I have to die anyhow, you may as well kill me here and now in the forest.

I have been entered in the death list, and as is the will of fate, I am about to lose my dear life before long. Does it mean that my precious golden son, the cluster of pearl, will die with me as well? O brother spirit, please withhold nothing but tell me everything before you go, sir.

G.s.: [aside] Ah! I feel sure that this young maiden, in her

uncontrollable sorrow, will die suddenly on the spot, unless I tell her the truth. And, as she has so importuned me, this spirit, with questions, I certainly shall have to tell her now.

O sister (I will tell you now). But, don't abandon yourself to violent grief. Just try to endure by bearing in mind that "it's the way with everyone of us", and don't let your golden courage flag.

K.M.: I have asked you, brother spirit, about the future course of events beforehand, only so that knowing them, I can be on my guard and can try and avoid them. I promise my grief shall not go beyond bounds, O brother spirit.

155/: G.s.: [aside] Ah! Just to satisfy this beautiful Thuza-like maiden, I shall have to give a duly abridged revelation of future happenings, suppressing the bad and giving prominence to the good.

O little sister, apple of the eye, matchless queen of beauties. If you, sister, proceed from the nook of this forest a further stage ahead, you can be positively sure of meeting the girl Aung Ma - if that's her name - who, as a joiner, solders plates of (metal) together - prince Kommara, the budding flower of the palace, the noble repeller of enemies, and yourself.

After the meeting, another short stretch of journey undertaken by the two of you together - noble ladies in the bud - you will soon reach the royal Kuthimarahta kingdom, enclosed by a stream of water. The moment you've reached there, enter

at once into the palace of the Guardian of the Earth, without any delay or any ~~other~~ fear. Stir not so much your fire of grief and distress, sister; you are bound to meet there prince Konmara, who by virtue of his glory and attainments, has become the ruling monarch of the realm in that land. Don't keep plaguing me with any more of those divers haphazard questions, little maid. I will weigh the importance^{or unimportance} of affairs - if any thing happens - look for me. My time is up; and I am returning to the celestial abode, madam.

K.M.: How now my lord spirit? I am not at all comforted, because you disclosed only the bare fact of our meeting. When I meet prince Konmara of flaming glory, will he, constant and unshaken in his former vow, bestow on me the right-hand queenship? Or, will he, censuring me with "must you traverse the midst of the forest and undertake such hazardous journeys -

156/:even for a man - as this" order the immediate execution of this husband-crazed girl? Please relieve your sister from this uncertainty before you go, brother spirit.

G.S.: Enough of it, sister. Don't go on asking questions. I feel that I ought not to unfold the complicated plot of this play. So, no more of it. I am now going back to my palace in the celestial abode. Just try to bear misfortune if ever you are so unfortunate as to meet it. Who are we to fight against fate?

K.M.: It is because I, this fairy-like maiden, will certainly be killed by my glorious lord, when I meet him, that the spirit

himself
 refused to commit ~~himself~~ to an explicit answer. Was it only
 to have me involved in more troubles and be killed by my hus-
 band, that you came and sprinkled divine pure water over me?
 O brother spirit, I can't make you out!

G.s.: Bother! I sprinkled the divine pure water with a good
 intention; and yet it seems as if I had planned to bring down
 on myself unnecessary trouble and get put in hand-cuffs. There!
 rather than have my ears made hot, I will just have to make
 her completely acquainted with the matter by recounting it
 from the beginning to the end.

O sister, have great fortitude, and thoughtfully weigh my
 words: I am going to relate all that I can see.

K.M.: Yes, please reveal to me the truth without omitting
 anything. I will try to keep down my emotion. Do let me hear
 it, brother spirit.

157/: G.s.: Well then, hearken again to the continuation of (the
 story). When you, a maiden of exquisite beauty, meet the
 glorious prince Konmara - as you certainly and inevitably will -
 he, accompanied by an army of women attendants, will forthwith
 take this maiden of fairy-like elegance, and queen of the three
 bevvies of handmaids, to Thuwunna city - the seat of victory -
 to have his noble royal father's suspicion dissipated. On the
 way there, you, the beautiful plant, will find it impossible
 to conceal or hide the pregnancy begotten by the dream on
 that occasion, and thus, when, in the course of nature, you
 are about to give birth and your condition becomes obvious, you,

sister, in fear and shame, will not produce any witness, but will simply take to flight in anticipation before the other person drives you away. And you, fair buxom beauty, by yourself, will give birth to your precious golden son in the wilds of a distant place. Indeed, there are terrible troubles ahead of you, dear sister.

[Kun Mè hearing the spirit's words faints away].

G.s.: Hm! As for me, I was busy with my narration because she wanted to know! Oh pretty sister Ma Kun Mè, what on earth has befallen you! Indeed, it seems as if I had come merely to kill her in the midst of the forest.

Here! you palace girl, I will crush the aromatic leaf and give it to you. Inhale it gently. I, the spirit, did forewarn you, sister, so that you shouldn't be in such grief. You are a problem, little sister.

[Kun Mè regains consciousness].

K.M.: Alone, so he says, I will have to give birth to my precious golden son in the forest. When shall I have ease from my great sorrows? And when shall we, these forsaken son and mother, in the midst of the forest, be out of this realm of troubles? For pity's sake, please do not leave me unanswered.

158/G.s.: No sooner had you regained a little consciousness, than you would come out with your enquiries. Enough! I won't tell you. Because, in case you fainted away and died, wouldn't I become the public butt of all the spirits' ridicule, sister?

K.M.: If you were going to tell me, you might as well do it

till you reach the finale. I will be on my guard this time, brother spirit.

G.s.: "What needs saying must be said. If there are things to be said, and I leave them unsaid, the responsibility is mine", so spake (Rahtathara), I must not, therefore, try to avoid the subject about which I had thoughtlessly spoken. Hark! my buxom sister. On your way in the wood, when you, a maiden of beautiful tresses, give birth, in solitude, to your precious golden son - the lord of attainments and brilliant glory - trouble yourself no more. For, in the wood, your son, the prodigy, the sprout of the throne, will be suddenly snatched away from your hands by a noble Zawgyi.

[When Ma Kun Mè hears the words, she again faints away].

G.s.: Phew! Didn't I tell you to ~~bring~~ try and listen to me? How now, dear sister Ma Kun Mè? What a bother! And what's more, she isn't breathing at all!

I had hardly concluded my words, when you flop down helplessly with a sudden gasp. Please inhale this, sister. How sensitive you are! I, your brother spirit, will gently blow this fragrant leaf. Let not your distress be too violent, O sister.

[Kun Mè regains consciousness]

K.M.: When my son, the golden glass casket, repeller of enemies is born, I am told, he will be forcibly snatched away
159/: from me by the noble Zawgyi in the forest. This is a quenchless fire of distress! The incessant rain of woes is falling

down; misfortunes, in countless forms, have befallen me. O brother spirit, how can I, this maiden, control my grief for my son's fate!

G.s.: You are wrong, Ma Kun Mè. I feel distressed especially when you, before you have a complete grasp of the whole situation, behave like this. Why do you take on so, little sister? [He continues] In the wood, the Zawgyi, no doubt, will get away with him. Nevertheless, your son being a person of attainment, his life will be preserved. And moreover, he will master the art of magical charms and squares to such an extent as to strike the other bank. Thereafter, he will leave the forest, and direct his golden steps towards Thuwunna city - the seat of victory where he will meet his father in battle. And he will, indeed, be victorious. As victor, in complete ignorance that they are father and son, he will issue an order dooming his gracious father to death. Whereupon, sakka from the celestial of the dewas will come to the palace and explain the whole train of events. Consequently you, pretty sister, dwelling in the wood, will be searched for forthwith. And verily you will be reunited (with the prince).

O sister, graceful delight of the eye, that which fate has ordained for us cannot be averted, not even by the Buddha himself.

K.M.: [weeps] Whoever disregards the words of his mother and the words of his father will suffer ceaseless distress to the end of his life. Now, I, Mè Kun, a maiden of golden graces, am

the veritable counterpart of Mè Padasari. My parents did admonish and advise me: yet, I disobeyed and defied them in my eagerness to become a prince's consort. O dear maidens, haven't I, therefore, received violent buffets of calamity!

160/: Endless was the succession of my woes. Who can outdo me in misery? Boundless the distress that has blazed fiercely through the years that have passed. And the remaining scenes of the drama are full to saturation of misadventure. My life is spared - that is all. I close this play now before further troubles crowd upon me. Ah ~~ha~~ let us make an end.

FINIS.

1241 (1879), Tuesday, the 6th waxing moon of Wazo (July).

1943 Thursday, the 6th January.

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(1)

KONMARA PYA ZAT

by

U Pok Ni

Edited with Introduction,
Translation and Commentary

Hla Pe

(In two volumes)

PART II

PART II

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A N N O T A T I O N

1.1. ကုမ္မာရ (P. Kumāra) a young boy. In popular Burmese use, restricted to meaning noble youth; always pronounced Kouy mará' or Kouy mayá'.

For form cf. ကုမ္မာရီ (P. Kumārī) a young maiden; ပဒုမာ (fr. P. paduma) = lotus, water lily; and ဇနက (P. Janaka) King Janaka - a few of numerous instances in which the words are written in Burmese with doubled consonant, to represent the pronunciation.

1.2. ဇယတိ - P. Jayatī, may it be successful: 3rd person, imperative, active of P. jayati to conquer. Regular form is jiyatu, but when used at the beginning of plays, dedications, horoscopes, etc., the form is ဇယတိ or less frequent ဇယတိ

1.2. ရာမာဏ - Rāmañña country - the Mōn country.

The first datable occurrence of Ramāñña is in the Pāli version of the Kalyāṇi Inscription (late 15th cent.), where Rāmaññadesa corresponds to rah Rman, "the Mōn country". The prefix "r" has been dropped in the modern pronunciation and spelling.

Dr Blagden (J.B.R.5.iv. 1.59) points out that Rāmañña is simply ^{ra}a scholarly form (of Mōn), artificially coined for use in a Pāli context^x. It was probably formed, not from Rman, but from an older form Rmañ, whose existence, apart from the not quite conclusive evidence of a battered and weathered 11th cent. inscription where Dr.B. thinks he can decipher the still older form rmeñ, is practically certain in view of the frequent occurrence^{of} the form Mañ probably more common than man, in Mōn literature. Rāmañña, Dr. B. concludes, dates from the period between the 11th and 15th cents. Rāmaññe, referring not to the Mōn country only, but to the whole of Burma now united under a king of Pagan, is used several times in the C.V.lxxvi 10 ff. These chapters are thought to have been composed by the Thera Dhamma Kitti in the 13th cent. (D.P.P.N.I. 1136).

1.2.သုဝဏ္ဏသမ္ဗူမိ Suvannabhūmi - a country.

S. is mentioned in the Jātakas as a country with which India had regular trade relations by sea. J.III 124 ; vi.22.

At the end of the third council the Theras Sona and Uttara were sent as missionaries to it (M.V.68). From the persistent application of the epithet "golden" to places in Farther India (Ptolemy's Golden Chersonnese, and the

"frontier of gold", Chen-lin of Chinese texts; see Luce J.B.R.S. xiv 151) it is pretty certain that S. was somewhere in Farther India. The name was annexed for Thaton: the Mōn histories record the arrival there of the two Arahant missionaries sent by King Dhammasoka (Upannasudhammawati History. 15).

The compilers of the Hmannan History consider the rival claim of Chiengmai to be identified with S. and decide in favour of Thaton (Hman. Yaz. II 340). The identification is now universally accepted in Burma.

1.6. ဆိုင်းဆင့်။ to summon or address the orchestra. Cp. ပတ်တိုက် to urge / the drum master N.3 a frequent stage direction in the pyazats.

ဆိုင်းဆင့်ပြန်စေ addresses the orchestra and returns Mahaw. Py. Z. 32 and also Wiz. Py. Z. 53. ဖွတ်ကမိမိရေပျံပြန်ရန် ဆိုင်းဆင့် the iguana addresses the orchestra, For his return journey, i.e. asks it to play him off, Padu. Py. Z. 20 ရွှေသားရန်ဆိုင်းဆင့် the golden orang-outang asks the orchestra to play to him as he goes.

Luwun .Py. Z. 125. These addresses always contain a passing complimentary reference to the orchestra

but, apart from this, they are devoted to glorification of the performer himself or of the play, to comic denunciations of other plays or playwrights, telling of funny stories, etc. The ဆိုင်းဆင့် addresses in PonMya and Kyin U are much shorter than in the later pyazat.

1.6. ဉာဏ်တံခွန်—(ဉာဏ် P. ñāna intellect; တံခွန် = pennant) the pennant of intellect. Also 5.7. မာန်တံခွန်လွင်လွန်ပြင်သည် မိခင်သက်နွဲ့သားမျက်လှဲ You my son, of great bravery to whom I dedicate my life, whose pennant of pride flies high, apple of my eye. Papa.Py.Z. 11. မိုးတက်ဝေ သဝဏ်စင်တံခွန်သို့ like the pennant of the army of Wethawun in the celestial abode. Shwemyet.Py.Z. 3.

1.7. ခိုသျှည်း။ — P. nissaya, reliance on, support, method. Skt. nissaraya. The orthodox Bur. form is ခိုသျှည်း။ Cf. ခည်း (P. naya) plan, method; ပစ္စည်း : (fr. P. paccaya) requisite, means; သမုစ္ဆည်း : (fr. P. samuccaya) = collection, accumulation.

The passage is a reminiscence of ခြင်္သေ့သမုစ္ဆည်း။ ပုံတဆိပ်နှင့် ခိုသျှည်းထုံးနည်းမှတ်သား everything seen is impermanent; of this sealed form of guide, manner and way, take note. Padu Py.Z. 11. and

seems to be echoed in လိပ်ကမ္ဘည်းနှင့် ခိုသယည်းစောင်ခို
established a way by means of a permanent written
word. Saw Pe.Py.2.1.12. and also ခိုသည်းကို သိပ်သည်းခွာ
ခံ၍ ခို following the method scrupulously. Bein.
Py.2.63.

1.8. လိပ်(ခ)လည်း။ — လိပ် to roll up, be turned (in phr. ခွာလိပ်သည်း
to stumble (as a horse) ; လည်း or လဲ = to fall down)
to stumble and fall down — fall away, lapse; be
impaired.

ဆရာ့ထံက လိပ်လည်းစော့ခိုသည်းကို သိပ်သည်းခွာခံ၍
following the master's method scrupulously without
lapse. Bein.Py.2.63. တနည်းတည်းစိတ်မလိပ်လည်းကြိုးပန်း
သဖြင့် . With one single mind, as he toils without
any wavering. Tem.2.6. အတိုင်းကမ္ဘည်းမလိပ်လည်းတည်း
without lapse from the precise permanent writing.
Dhap.Py.33.

1.9. ဓမ္မတာ။ — a noun formative suffix, meaning regular course,
habitual action. See App.X.

အိပ်လိုလှာနားလုပ်မည့်စိုမှတ်ဗြဲကြကုန်သည့် it was a common
saying among them "if you want to sleep, be a monk".
K.L.D.263. ထိုဗြဲပင်ကို ဝိတကောင်သည် လာ၍ အိပ်နေမှတ်ဗြဲ
the shade of that melicoca trijuga tree was the

regular sleeping-place of a bear. P.K.K.124. လောက
ဝိတ် ဇောဓုဝ်တောသေဝ် the established saying that goes
 ceaselessly in this world. Saw Pe.Py.Z.I.77.

1.9.တကုဏ္ဍ — orတကယံ frတကယံ = reality, truth, used both in
 good and bad sense. See also 41

(တကယံဝန်လျှော့ရုပ်ကိုရှောက်ဆေးလိပ်တို့ကောက် — you, who as
 if you were a veritable minister, walked the pre-
 cincts of the market picking up cheroot stumps.
Bein.Py.2.16.) ^{တောကိရုဇေးတကုဏ္ဍ} a dangerous medicine, a marvellous
 medicine! Bamdu.Py.Z.9. ~~what a x x x x x x x x x x~~
ibid.68. and Po.Py.Z.67.

1.10.ဝံသေးသေးတင်္ဂါ — a play on the words ဝံ spelt with a dot over
 ဝ, meaning a bear, and ဝန်, with န် = a minister.
 Both pronounced wun.

It is said that during the reign of King Thalun
 (1629-48) a clerk happened to spell the word ဝန် as ဝံ
 in an official letter. His Majesty, on receipt
 of the letter, threw it away in great annoyance, say-
 ing that the word ဝံ could only mean a bear from the
 forest, not a Minister from the city. He also had
 the clerk punished for the mistake. K.L.D.71.

ဝံသေးသေးတင်္ဂါဝံသတ်ဝန်တို့က those ministers spelt with a
 dot over "ဝ" (bears) as well as those spelt with
 န် (ministers). Dhamma.Py.2.4.

1.11.ဥဒါဟရဏံ — P. udāharana= example, instance. For form cf. အဓိကရဏံ (P. adhikarana) case, dispute; အာဂုံ (P. agama) source of reference; နိဂုံ or နိဂုံ: (P. nigama) a small town.

နေတ္ထိကျမ်းတွင်ပါသော ဥဒါဟရဏံပါဠိကို the Pāli example contained in the Netthi Book. Th.Th.D. 206. သည်အရ ဂုဏ်ဂုဏ်ဥဒါဟရဏံဆင်လျက်မည် I will illustrate this group of attributes with examples. ~~Yama-Yag-16~~ Yama Yag I. 6. ဆရာက သူမိနိကာထင်ရှားသိသာအောင်ဥဒါဟရဏံ ဆောင်၍ဆိုချေသည့် the learned man, Thenaka, so as to let (the king) know plainly said it by an example. Mahaw. 2. I. 127.

1.13.ဝံခံကျမ်း။ — a play on the words ဝန် and ဝံ see ဝံသေးသေးတင် N. 1 (ဝံသည့် to bear the burden; to undertake responsibility, to make an admission: ကျမ်း : = a treatise). There is, of course, no such work as theဝံခံကျမ်း : It is simply imagined as an authoritative work, which would require the others to admit inferiority.

1.14.ဣကံ " — ? a turkey; ဣကံဆင် apparently an invented combination.

1.14. ခွာတင်ဝန် — from ဝန်တင်ခွာ: the pack bullocks, beasts of burden
— a play on the words ဝန်ခွာ။

1.16. ဂြိုဌ်ခိုး — ~~more common usage~~ This is one of the poetical variations of ဂြိုဌ် to pay respects, do obeisance.
ရတနာဌ်ကို ဂြိုဌ်ခိုးပေစို့ I pay obeisance to the king of the deities. Padu Py.Z.2. ကသုံးပါးဖြင့် ဂြိုဌ်ခိုး
အောက်တင်၍ with the three deeds, I pay obeisance by placing (my hands) on the top of my head.
N.R.M.86

1.18 အရေး — (fr. ရေးသည့် to write, delineate, mark out) business, affair, any matter; a popular word with the dramatists, e.g. အရေးဒို့ a sorry plight 86; အရေးခွဲခွဲ a perplexing affair 64; အရေးစွယ် an illustrious feat 91. အရေးသာ to gain advantage over one's opponent. cp. အကြောင်း a cause, fact, an event.

လေးဘောင်သော အမတ်တို့ကို ဖြောင့်မတ်ကာ ပဉ္စလသို့ ခေါ်ယူသည့် အရေး
as for the affair of persuading the four ministers to come to Pyinsala Mahaw.Py.Z.9 အရေးဖြင့် အိုလှချေငဲ့
it's an ugly business Pinva.Py.Z.132 သူမလေးလျှပ်ဖြင့် အရေး
ရေတော်က ပြောပါလိမ့် we shall be in a mess, if he (the father) refuses to give me away to you.

Dweme.Py.Z.143 သည် အရေးယူရန်မရှိပါ။ the rebels have fled; the trouble is over. Kaw.Py.Z.17 နောင်ခါ အရေး ဂရုတတ်သည့် the matter is apt to be complicated in the future. Padu.Py.Z.2 အရေးခြင်းရာ affair. Yathod.Py.21 also အရေးအကြောင်းအရေးအရာ and အရေးကြီး a matter of great importance or urgency.

1.20 တကတံ ။ — (fr.တခါ = once; တည်း = just only) just once, once for all; a stock phrase of the dramatists = entirely, absolutely, really.

အဆင်းဂုဏ်တကတံကုန်ရော (we) have been in every sort of poverty. Luwun.Py.Z.16 ဦးဆံကိုဆွဲလှိမ့်တကတံ ရွှေကာရမ်းလိုက်မယ် I will pull your hair and at once whirl you around. Po.Py.Z.71 ချက်နှာလွှဲ၍တကတံရှောင်ရံ ဝါသုဏ္ဍာ I will turn my face aside and keep it entirely averted, sire. Bamdu Py.Z.106 ကိုဦးလဲလှိတကတံ သေလိုက်ချင်ပါပေါ့ ^{I,} your eldest brother do wish to throw myself down and die at once, brothers. Padu.Py.Z.6 and Saw Pe.Py.Z.I.31, Shwewa Py.Z.11.

1.21 ဝေ ။ — affix - assertive and emphatic, verily, indeed; ဝန် တယောက်ဝေ the very minister. 3. မြဲဂုဏ်ကုန်ရံတဝေစင် လျက် even the very fairy from the celestial abode. Manaw.Py.30 ကိုဂုဏ်လူတင်စားပေလှ my dear, you are, indeed, a deceiver. Bamdu.Py.Z.52.

1.22 ဝိုင်းသိ။— (ဝိုင်းသဉ် = to surround, form a circle) a circle of people, people surrounding (a stage) i.e. an audience. cp. ကြက်ဝိုင်း: a cock pit; ဖဲဝိုင်း: = a card party.

သာသာညွှန်ကာမစော့ပြောနှင့်ဝိုင်းပြောပြလိမ့် if you really outshine others, you need not argue over it; the audience will show their recognition. Ngwe Sein. Py. Z. 11. လူမပြောဘူးဝိုင်းပြောသိလိမ့် not only by a person, but it will be acclaimed by the public. Yama. Yag I 67

1.22 အုန်းအောင်သိ။— (အုန်း: to be noisy) know and talk noisily about the matter. Also အုန်းအင်းအုန်းခနဲ and တအုန်းအုန်း: a favourite word with U To, the author of Yama Yag.

ငါ့ကိုသာတာတေ့တေ့အုန်းအောင်သာအုန်းတွေ You do nothing but scold me ceaselessly and clamorously. Pondaw Py. Z. 134. အားလုံးနုနုလုံးလုံးသောသောအုန်းအောင် to create an uproar throughout the palace. Yama. Yag I 68 and also 84, 136.

1.22 ဖါးစိစက်ငါးစိစက် to rise in the water and make a faint bubbling noise like frogs and fish in the water, i.e. to be obtrusive, meddlesome.

U Pok Ni probably got it from U To, the author of Yama. Yag. အားစိစက်ငါးစိစက်ပုဂ္ဂိုလ်လူသတိမရှိ ^{ငါးစိစက်} uncalled for

remarks, comparable to a swarm of ants and white ants, were passed by this and that person. Yama.Yag I.67.

1.24 ဝက်တန်-vile pig;တန် may be the word which means to be worth, worthy, fairly good, only so-so, as in တော်ဂုံတန်ဂုံ . It occurs in the meaning "vile, poor", only in a few phrases e.g. အကျဉ်းတန် N.38; အဂ္ဂိသေတန် to lose respect. 12. ကျင့်တန် wicked practice 5. There is also a phrase peculiar to Central Burma တန်သည့် the soil is infertile, poor.

အဆင်းတန်ငြားစကားများ၏ if a person's look is revolting, he will be a great talker. Loka .Py.7. တောသားကျင့်တန်တာတေလန်ဖြန်စွာကားလဟဲ့ you, utterly despicable bumpkins, get out of my way quickly. Mahaw. Py.Z.49.3 အညွှာဂီအမန်ပန်နှင့်စကားတန်ဝန်တွေ့ရှည်တယ်လို့ that the ministers are too prolix in giving parables with their worthless words. Bein.Py.Z.43. သည်ရှင်ဂြုစေးစာတန်တို့ညွှတ်လိမ့်ကွေ့ကို this despicable and deceitful hermit. Dewa.Py.Z.37. မယားတန်ကြောင့်လူသိမည်စိုး he is afraid to let the public know it, because of his worthless wife. S.D.W.32. လူတန်လောကျားတယောက်သာ just a rogue. Kaw.Py.Z.26.

1.24 ဝက်တန်ကြွေကွင်းသည့်နို့ယာ— as the lion shunned the filthy boar. A boar puffed up, challenged a lion to fight; and then in fear wallowed amid filth for seven days. On the day of the fight, he smelt so foul that the lion would not come near him and owned himself vanquished rather than fight with him. This allusion was taken from the Sukara - ^{Jāṭaka} ~~Ṣaṭṭaka~~, J.II.7-9.

2.1 အာသရေ

— orသရေ Skt. Śrī P. Sirī, luck, glory, splendour, prosperity; also speltသရီ ၇ orသီရိ 102; spelt in the inscriptions as ဂြိ Ins.8. Seeသရေနွမ်း N.112. andကြက်သရေ N.87; အာသရေတော်ရှင် glorious lord 140.

For forms cf. အောက်ရေ and အောက်မီ to remember, yearn after: ရတေ and ရတိ P. cuti = to die; ရေ and ရီ water; ဧဟံ and ဟိ to be, have.

သိရိန္ဒရ်မင်းအာသရေကိုဆောင်ထားသော Sirindhamn endowed with the glory of a king. Yaz.18. လူစသည့် တို့ဒွဂြိုဟ်သော အာသရေကိုလည်း ကြက်သရေဟူ၍ ပင်ပညာရှိတို့ဆင့်လှယ်၍ the learned men recognised the glory found in the human beings and others, as Kyeththaye (glory) Temi.Z.143.

2.2 ကနဲ ။ — sometimes^{နဲ}, less commonly^{ခလဲ} - formative, indicative of suddenness, used of sounds, sight and actions.

အမယ်မင်းမောင်ကြီးငယ်ထိခံရနဲ့ mother! O elder brother, I got a terrible shock. Luwun Py.Z.29. ဆွဲဘယက်ကြည့်ကွက်နဲ့ she looks at her wearing necklace (son), with a quick glance. Padu.Py.Z.5. ရှက်ခနဲ ဂျပလိက်လေးမရေလှမ်း a worthless horse! it stops with a jerk. Bein.Py.Z.68. — ခိုက်ခလဲဝင် enter straightaway. Dhamma.Py.Z.20. ပေါက်ခလဲမေး ask abruptly ibid.16.

Some ကနဲ words originally expressing sudden sound are often used without reference to sound in general sense of "suddenly" e.g. မြဲကနဲတွေး၍မရဘူး။

2.3 လူလုံးလေ့ ။ — appearance, figure, is ^{ugly} ~~ugly~~ - to cut a sorry figure
See လူလုံးဝ N.38.

2.4 လူစမြတ် ။ — (လူစ vestige of human attributes; မြတ်သည် to be detached) the vestige of human attributes is detached - to be undone. Also လူစတုံး cp. လူစခွဲနဲ့ distinguished attributes; လူစနဲ့ small ability; လူစဝေ abundant or outstanding ability; also ဝန်စ the ability of ~~the~~ a minister. Bein.Py.Z.21.

လူမဟုတ်နှင့် လူစွမ်းလျှင် လူစမြတ် မဖြစ်ရဘူး don't claim to be a man; I warn you that you will be completely

undone if you try to rival me. Yama Yag.I 74. သောစာရင်းချ၊
 မင်းရဲတို့လူစတုံးများကို those utterly hopeless people,
 who are doomed to death. Wiz.Py.Z.19. ငါလူစတုံးလူအဆုံးကိုဘုန်း
 ဘုရားယူကောင်းပြုလို့ because the glorious Majesty has
 honoured me - a helpless and most degraded person.

Yethe.Py.Z.22.

လူစွန့်လွှဲထားကင်းလှမ်းကြီးစွဲကောင်း Kinwun mingyi U Raung,
 whose attributes are very distinguished. Po.Py.Z.46. လူစ
 ကန့်တိုက်ကပ်ပင်လွှဲလိမ့် a man of small ability; so he will be
 poorer than ourselves. Luwun Py.Z.13. လူစတော်တဝေဝေ
 a man of outstanding ability. Monl.Py.Z.19.

- 2.5 ထုတ်တမာ— (ယုတ်သန် to be vile, wicked; တoff = augmentative
 particle: ~~xxxxxxxkaxbaxhard, xmatured~~) vile, vileness.
 A common type of augmentation. Cp. အယုတ်တမာ (fr. ယုတ်) urgently; အလွန်တမာ (fr. လွန်) excessively. The
 initial 30 is frequently dropped/especially in the pyazat e.g.
 တိတ်တမာ silently. 99. မှတ်တမာ haphazardly. 90.
 လန့်တမာ in a startled (tone) 12. လျင်တမာ hurriedly
 159. / See Appdx. X.

2.6 နားတတ် ။— (နား : the ear; တတ်သည် to be skilled in, or learned) skilful ~~saxx~~ discriminating ears.

နားတတ်သူလူလင်းမြာမြန်ခင်းလိုပြသည်နည်းတူဂိုဏ်းဒေဝီအပြာသိမ်
မြင်သာလိမ့် an enlightened person with judicious ears
will obviously be able to distinguish between white
and blue in the qualities of the writing as if seen
in a mirror. Yama Yag.I 4. နားတတ်ပါလျှင်ပါးလွှပ်သူသကာ
ထင်လို a shrewd person with discriminating ears will
take it to be molasses. Bamdu.Py.Z.28. နားတတ် or
လိမ္မော်ကဝိညာတို့က the great learned men with judicious
and discriminating ears. ibid.60.

2.7 ဘွေယူ ။— ?(ဘွေ = a circular flexure in the hair of animals
or human beings; ယူသည် to take, notice) to take
notice of, take amiss. Also spell ဗွေ။

မိန်းမဆိုဝါသကိုပါပလေစေဗွေယူမိ because they are women,
they boast; let them boast. I will not take any
notice of it. Yama Yag.I 5. အပြစ်ဒါကရားကိုသည်းခံတော်မူ
ပါ...ဘွေယူတော်မူပါနှင့်ဘုရား please forgive me for my
offences; please don't take them amiss sir. Zambu.
Py.Z.II 34. တကြိမ်တခါမှားစေမိစကားလွှဲတာဗွေယူပါဘူးဆရာ as we
are bound to err once in a while I won't take the
slip of your tongue amiss, my great master. Witha.
Haw.10.

2.13 ညိုသက် "— brown and fine; fair beauty - a stock phrase for a beautiful girl or a handsome lad. It is sometimes used with the word ဖြာ as ညိုဖြာသက်— ညိုသက်ကယ် ဖြာဖြာဖြေတ္တာဝယ်ဗွေသဓဓလာငယ် The fairbeauteous Mekhala decorated and ornamented herself with emerald and pearls. Wiz.Py.3.35. ညိုသက်ကယ်ဒိုသက်ကယ် You my fair beauty; o my life. ibid.53. ပျိုကုဿာညိုဖြာသက် မှာဖြေ As for this fair beauteous, virgin girl. Po.Py.2.73. သားပန်းခိုင်ညိုညိုသက်တို့မှာအခက်ဖြေတွေ့ဖြေ my fair and handsome sons, bouquet of flowers, have met with difficulties. Minnan.Py.2.1 8.

2.16 အမူ "— (လုသည့် to do) behaviour, bearing, appearance, practice; xxxxxxxxxxxxxxxx - a word with a very wide range of meanings. အမူခဲ a lump of affectation. 37. and အမူတုံး same; အမူလုပ်သည့် to put on airs.

ဗာဂုဏမင်းလူ မှန်ကင်းမြာလည်းဆင်းရဲသားအမူ the king of Benares, the apex of human beings in the guise of a poor man. Pyinsa.Yag.5. နှင့်အမူနှင့်စန္ဒာဂုတ္တအမူတူကြသတည်း your behaviour and the Chandagutta's are alike. Yaz.56.

ပညာရှိသောငါးတစ်ခုသည်အနန္ဒအမူကိုငါးနွေစိတ်ကစုံစမ်းအံ့ဟု ကြံဖူးသော် a wise fish thinking to himself "I don't like the look of Ananda, I will investigate." M.K.W. 26.

အမူဖောက်ပြန်— မမှန်သတ္တပွင့်ပါသည် a man of misdeeds and false words. Pap.Py.2.8.

2.17 လွင် " — to be shining, conspicuous.

ဂုဏ်ရောင်လွင်တုမာဂွင်မင်းမတ် your exalted majesty of a shining reputation. Z.P.W.7. ပုဂ္ဂိုလ်ဉာဏ်လွင်ရှင်ပင်တို့မှာ the venerable masters with brilliant intellect. Pyinsa.Yag.25.

2.18 လင်း " — to throw light on - to explain, tell.

စုတ်လူသေဒ်နင်း၊ ဖြစ်ခြင်းကိုလင်းတောက်မူပါ O supreme ruler of the spirits and the human beings, please throw light on this occurrence. Para.Py.Th.3.

It became a cliché among dramatic writers and actors and came to mean nothing more than to explain, tell. A few examples are ဖော်ပြတုမာခင်း၊ မိန့်ဖြောက်လှိုလင်းပါဦး please explain to me about this unbecoming affair. Naga.Py.Z.9.

ရာတ်ဂင်းကိုလွန်၍ ဖြစ်တန်ကိုလင်းရလျှင် if I am to relate the happening from the beginning of the story. Kaw.Py.Z.29. တွေ့စဉ်ကကျွန်ုပ်မိမိလင်းတာဖြင့် had my sister told me when we first met. Ngakyin Py.Z.39. ဖြစ်တွေကိုလင်းခမ်းပ မိမိငယ် tell me all that happened, my dear. Bamdu.Py.Z.24.

This is an active use of လင်း to be bright; and though it occurs in recent poetry, it is most affected by writers for the stage.

2.19 ဓနိ " — (fr.စားခန်း) a room or place of refreshment - a resting or halting place; used in various shades of meaning, e.g. ရာတ်ခန်း a scene 3; တောခန်း a place 137; (ရုပ်)ခန်း the stage 86. — and ဓနိစေ့ to be accomplished 16;

စခန်းပိုင် = to be efficient.

~~used with xxxxxx in~~ စခန်းချီ 80; စခန်းထောက်
all
40; စခန်းသာ 130; / meaning to set out on a journey.

See ^{also} စခန်းတော်ချေသည်နေ့ငယ်က since the day we had
undertaken this journey Ngakyin.Py.Z.24. မြန်မာပြည်ကိုဦးတည်
မှန်းပြီးစခန်းဖြင့်ကြစို့တော့ let us set out on a journey
straight towards Burma. Thaton.Py.Z.38.

Cp. စခန်းကြီးသည် common parlance = to be proud.

2.20 ကျော်တလုံး— (ကျော် = fame or to be famous; တလုံး = a lump, ~~name~~) a
name of fame, distinguished.

ယံသာမ္မာကျော်တလုံးငယ်နှင့်သုံးတော်ခံကျွန်မောင်မင်းများ ~~exp~~ 0
royal servants who occupy a place of dignity in Hanthawaddy.
Luwun.Py.Z.6. ခမ္ဘာမ္မာကျော်တလုံးငယ်နှင့်တော်သုံးတဲကျွန်မောင်မင်း ^{ခံစား} 0
orchestra, famous in Zambudipa. Pondaw.Py.Z.122.

Cp. တော်တလုံး same. Pyinsa.Yag.42.

2.20 ရေရာခွန်— A place of celebrity, 6th in the order of importance,
in the royal audience chamber. (See M.M.O.S. IV. p.130.)

မဟာရေရာခွန်တမန်ဝန်မြှာ the envoy who occupies a pre-
eminent seat. Beth.Py.Z.37. မဟာရေရာခွန်ဝိုင်းကြီးဝန်အဘေတော်
0 father minister of great city, who take the eminent
seat. Thaton.Py.Z.69. See also Toungoo.Py.Z.107.
Pinya Py.Z.204; Ngakyin Py.Z.2; and Ngwe Sein Py.Z.100.

3.2 အမတ် — Skt. amā-tya : P. amacca: Mon. အမတ် = minister.

It seems that this အမတ် is a loan word from Skt. probably through Mon., as Burmese has another word ဝန် available. အမတ် is used in Shan to designate the "ministers" of the Chiefs in large or small states.

3.4 ဗဟုသုတသာရဗုဒ္ဓိလုကဝိတို့ — the wise men who have a wide range of knowledge and the essence of enlightenment; it is a reminiscence of a passage in Buri.Z.Py. by Shin Rahtathara in 1493, ဗဟုသုတသာရဗုဒ္ဓိပညာဂ္ဂိလည်း ၃၁.

3.5 ခဉ်တိုက် — (အခဉ် = a succession, continuity; တိုက်သည် to attack strike against) attacking continuously, keeping at it successively, thoroughly, fully.

ခဉ်တိုက်စေးအရေဗြဟ္မကဟောစေသည် the brahman, when questioned point by point fully, foretold that (I would get a wife). Dhamma.Py.Z.19. ခဉ်တိုက်ရောက်အောင်.... ဖော်တော်ကို ဆောင်၍ I will carry (the corpse) and make a continuous journey to the mother. Sanda.Py.Z.37. ခဉ်တိုက်ပွေ့ရင်ဒွှေ troubles are continuously active in my breast. Ngwe Sein. Py.Z.73. ခဉ်တိုက်သာ၍တယ် faultless elegance. Tetat.20.

3.8 သွေးသောက် — blood drinker - an avowed friend, a band of such friends, a platoon/ ^{commander} (M.M.O.S.IV 258 Langham-Carter in J.B.R.S. XXVII, 254).

ထောက်ကျပ်ရှစ်ယောက်သောဂဲဘော်သွေးသောက် his band of
 sixty eight brave avowed friends. Alaung.Aye.9. ဆယ်ကြပ်ဂို
 လျှင်သွေးသောက်စာင်မှ appoint an officer over ten corporals
Kutha.Py.105.

Also applied to relatives or friends. သွေးမျိုးညာတိသွေး
 သောက်သူငယ်ချင်းတို့ကို his relatives, and friends. Manu.28.
 မင်းမိခင်သွေးသောက်နေ့၌-အိမ်ကွက်၌ I married your mother -
 a betrothed lover of mine. Ngwe Sein.Py. Z.15.

3.9 ကောက်ကရ - ? if pick up get: worthless. At page 20, it is spelt
 ကောက်ကရ as if from အရာ "thing", and in Colloq. the ရာ
 pronunciation is occasionally heard. In some phrases of
 this pattern the final word is clearly a verb. Thus ထိက
 တောက် = "if touched blazes", hence = a match: ထိကရှုံး
 "if touched shrinks", sensitive plant; ဖြစ်ကတတ် haphazard.
N.3. See also Appendix X.

Cp. တွေ့ကရ၊ ဖြစ်ကရ that one comes across - vulgar,
 common, nonsense; ထင်ကရ - notable, remarkable.

အလှေပေါက်ပန်း၊ ကောက်ကရ မြေ the cheap myezu that grows
 wild. Yama Yag. I. 33. တောင်ခရောက်၊ ဖြောက်မကျ၊ ကောက်ကရ အ
 ကောင်တို့ those good-for-nothing common fellows. Saungpa.
87. ကောက်ကရ၊ မဟုတ်တရပ် worthless and nonsense.
Daung. 166.

3.10. ဖြစ်ကတတ် popular usage is ဖြစ်ကတတ်သန့် (ဖြစ်သန့် to be, exist:
 possibly euphonic, as in မဖြစ်ဘူး for မဖြစ်ဘူး

တတ် to be wont:ဆန့်:fr.just) just as it happens - casually, haphazard, merely.

ဖြစ်ကတတ်လာ:လာ:စကားတွေများချည် Ah! you chatter too much. Padu.Py.Z.16. — ပန်းဖြစ်ကတတ်ဆန်းခေါင်းလောင်းပန်းမှာ the bell flower, that is a common flower (hedgerow). Yama.Yag. I.3. ယထဝါတထဝါဟုတ်ဟုတ်ငြားငြားဝါ ဖြစ်ကတတ်ဆန်း [yathavā tathavā] as if it were true, in other words, in a haphazard way. W.M.A.N.I.246. ကောင်းမြကုသိုလ်ကိုမချစ်ဖြစ်ကတတ်ဆန်း not loving good meritorious deeds, but (leading) a casual life. Pon.Taya.104. — Cp. ကျောက်ကတတ်နောက်ထပ်လို့မပြောနှင့် enough of your nonsense. Sawmya.Py.Z.167.

3.12 ဖြုတ်: — အဖြုတ်: 24. (အဖြုတ် affair, business; ထားသည် to place, put) to put as an affair -, to take into consideration, pay heed to, care. Other combinations with similar meanings are အဖြုတ်စိုက်အဖြုတ်ထူအဖြုတ်လုပ် For omission of the prefix အ see ဖတ်ဖတ် fr. အဖတ်မတင် 11.7.

နာသည်ကွင်းသည်ဟု အဖြုတ်ထား: indifferent to the painful (injuries). U.P.D.21. သုံးယူသည့်သီလကိုပင်ပမာကမပြုအဖြုတ်ထား You ignore and neglect the precepts you have observed. Pon.Taya.45. ဂရုမပြုအဖြုတ်ထား: indifference is negligence. Saga.28.

3.13 ဟုတ်ဟုတ်ငြားငြား: — (ဟုတ်သည် to be true; ငြား: conditional affix, if, as if) as if to be true - as if it were true.

ဟုတ်ဟုတ်ငြားငြား၊ ဖြောင့်ဖြောင့်၊ ဟုမိယူရ၊ ဆိုယူ ဖြားကြ၏
 as if it were true (they) say and accept it in both cases,
 erroneously. W.L.D.127. လျှောင့်ဉာဏ်နှင့်လျှောက်သောစကားကိုဟုတ်
 ဟုတ်ငြားငြားအကယ်ဝင်မှတ်၍ taking the plausible words said
 in jest, seriously. Up.Th.H.I.201. The author of W.M.A.N.
 translated the pali phrase [Yam̐ vā taiṇ̐ vā], as ဟုတ်ဟုတ်
 ငြားငြား as if it were true. I.246.

3.13 လူတပူးရိုင်း — spoonerism for လူတပိုင်းရူး (လူ a man; တပိုင်း
 = half; ရူးသည့် = to be mad) a half mad man? the sort of
 phrase commonly found in Yama.Yag. by U To. လူစိုင်းမခိုတ်စိတ်
 တပူးရိုင်း for လူစိတ်မခိုင်းစိတ်တပိုင်းရူး feeble-minded and half-
 cracked people. Yama.Yag.I.73. သဒ္ဒါမတတ်မတတ် for သဒ္ဒါ
 မတတ်မတတ် if you know not the grammar, you know
 not the language. ibid.6. အလကံငြား for အလကံ to return
 in vain. Bandu.Py.Z.65. အကျိုးခိုး for အကျိုးခိုး injures one's
 interests. ibid.75. ခုဖါရူး for ခုဖါရူး the brow writing.
Bawa.Py.Z.4. ရှံစရာလဲကံ for ရှံစရာလောကံ this loathsome vicissitude
 of life. Pon.My.Com.44.

For more spoonerisms see p.16.

3.13 ဂိုဏ်း — P. gana schism, a collection, multitude — used here
 jocularly = clique. For form cp. ကရိုဏ်း fr. karana =
 performance of, producing; တူရိုဏ်း fr. torana an arched way-
 gate, portal; ပရိုဏ်း fr. parivena = a mansion and its con-
 stituents.

သီဟိုဠ်မှာသာသနာသက္ကရာဇ်၆၀၀မပြည့်မီကမင်းကြီးသီးကြီးနားကွဲ
 ဖြစ်သည်။ in Ceylon, before the Sasana era had attained to
 to the 600th year, there had been several schisms. Th.Th.
L.45. ကသိကတိုင်း၊ ကိုဏ်းသူဂိုဏ်း၊ ဝုဏ္ဏကန္တုဒ္ဓိ in Kathika country,
 (ruled) Ukkaka belonging to the Solar race. Kaw.Py.Z.5.
 သဘင်တာသယဉ်ကဗျာ၊ မေယျဉ်လာနှင့် သည်ကတကိုဏ်း ၊ in the art
 of drama, mirth making and elegant versification, don't
 challenge me: I am in a different class. Bein.Py.Z.114.

Modern stock phrase found in the magazines and news-
 papers is ကိုဏ်းကက ပါတီ a combination of three languages,
 viz.: Pāli - Burmese, Pāli and English - meaning party.

3.15 ဗလချာ — (ဗလformative; ချာသည် to go round - an emphatic word,
 x as in ချက်ချာသည် to be accomplished; သွက်ချာသည် to be very
 quick-witted; ဂျဉ်ချာသည် - to be completely mad) absolute-
 ly, utterly. Also spelt ဘလချာ See Appendix X.

ယောက်ျားဆို အိုအိုနာနာ၊ ဗလချူဗလချာ so long as he is a
 man, be he old, or sick, or a mere nonentity Padu.Py.Z.19.
 ခါးဝတ်လဲမှာ ... ဘလချာချွတ်ဖြူ as for the clothes on my hip,
 there is absolutely nothing to cover me up. Yethe.Py.Z.12.
 ညစ်စိုက်ဘလချာ၊ စားဘော်ငွေ့ that paltry parasite, utterly
 dirty and ragged. Po.Py.Z.9. စုတ်ဝဲဗလချာ very tattered.
Saw Pe.Py.Z.I.28. ချွတ်ဖြူဘလချာ၊ ဝတ်ရုံကမ္ဘာလွတ်ကုန်ခါးမရှိသော်လည်း
 even I may be entirely devoid of clothes to ^{cover} ~~and~~ myself
 with (the writer perhaps ^{had} that ဗလာ "void" in mind and in-
 tended ဗလချာ to mean naked). Weth.Py.Z.55.

3.15 အလောတန် ။ — (အလော = force; တန်သည် = to be suitable, enough) enough force - just enough, apt. cp. အလောသင့် a suitable occurrence - a happy event N.144. See အကြောင်းမတန် N.141.

ဘုန်းတော်ကြီးသည်အသျှင်အလောတန်မြှုပ်နှံပြီးစီးချင်း တိုက်တော်မူသောအခါတူ ဖြစ်ချေတော့မည် he, the glorious lord, has suitable men at hand; and if you fight him in single combat, it will be undecisive. Raza, Aye. 132.

နံ့သာဖြူအလောတန်လောင်း၍ ပျံ့ pour in the (liquid of) the white scented wood just enough and inhale (the mixture). L.G.R. 78.

3.16 နလပိန် ။ — ? fr. န္ဇုလပိန် (န္ဇု = a bull, ox, — pronounced နီ, in combinations such as နီနီ fr. န္ဇုနီ a red bull; နီနီ fr. န္ဇုနီ cow's milk; နီဂြိတ် fr. န္ဇုဂြိတ် a wild ox; လ = a noun forming prefix — as in ထူလပြစ် fr. ထူလပြစ် = very thick; ကျင်သူလခဲ fr. ကျင်သူအခဲ without lover; also လဟာ fr. ဟာသည် = an open space; လဖျင်း good for nothing fellow; လဖွဲ a destitute; လဒုံလအာ a dumb person — fool; ပိန်သည် or ပြိန်သည် = to be compact — thickheaded) a stupid ox — a dullard.

ကျွန်တော်တို့ကတော့၊ နလပိန်နဲ့ အကောင်တွေပါ၊ သံသရာ အခေတ်ခေတ်မှာ ဖြစ်နေရတဲ့ အပြစ်များ မရှိကြားတော်မူပါအံ့ခင် / we are absolutely stupid; so, please tell us the misery that will befall and sink us in our continuous existences, sir. Mr. III. 29.

3.16 ကိန်း

use

"— a number in astrological ~~case~~ from which a forecast of events can be drawn - state of affairs. Mon. ကိန်း Sh. ကိန်း — ကိန်း = portent is another form of the same word. See ပူကိန်း a state of grief. 93. ဖြစ်ပျက်ကိန်း the state of affairs 116. ကိန်း - ကျ what happened in the past happens again. 67. ကိန်းသေ၊ ကိန်းသေ dead sure. N.47. ကိန်းပြ to show examples, by means of illustration. 8. ဖြစ်သည်သိမ်းနိုင်လေ၊ ပြောပြလေ ကိန်းငယ်နှင့် in this complication of affairs I can't console and comfort myself. Bein.Py.Z.119. ကောက်ကျွန်းသူ၊ ကိန်းမလှနှင့် ခြံလာမင်းကဲ့သို့၊ မေပွင့် ဖြစ်စွာ ကိန်းအလာနှင့် they are exactly like the case of a beautiful girl from the Northern island and the king of the universe. Po.Py.Z.43. သားရဲရဲကျာကိုပြုသော ကိန်းတွင်လျှို့ဝှက်ပုံတွင်မင်ပါကြောင်း in my calculation, I see the number that coincides with the begetting of an heir-apparent son. Einda.Z.I.11 ရဲရဲရဲရဲကသောရဲ၊ နိုင်လျှင်၊ သူ့ညကောင်းပြတ်လတ္တံ့သတည်းဟူကိန်းဘိသတည်း the astrological number presses itself forward to show that on the seventh day, the master's head will be severed. P.R.W.175.

3.16 ပုံသေ

"— (ပုံ = form, a mould; သေသည် = to be dead, fixed) a fixed mould - certainty, settled, fixidly: also ပုံသေသေ 34. ရဲရဲကြွပုံသေပါဘဲ I will certainly die. 138. Cp. ကိန်းသေ in all verity: ဝကားသေ binding words positive language; သေသေ certainty.

ပုံသေကျမ်းလာဥပမာကား the established examples from the books are thus. Dhap.Py.38. ဂုဏ်းငယ်မူညွန့်သွယ်အလံ၊ မရှိပြန်ကံ၊ တာန်မရသို့၊ ဆိုကြပုံသေ It is a traditional saying that a carriage will not look ^{impressive} ~~becoming~~ unless it has flying pennon. Keth.Z.22. ပုံသေအောင်တားစမ်းပါအုံး၊ မောင်ဌေး၊ ရှိ do make sure of keeping him here, O wealthy man. Thaton Py.Z.55. ပုံသေမချွတ်ခွေးမီးကောက်ကျည်တောက်စွပ်သို့ it will certainly be like thridding a dog's crooked tail through a quiver. Wiz.Py.Z.7. ထုံးများကို၊ နှလုံးထဲမှာ မှတ်စွဲပုံသေ try to keep these instances fixedly in your mind. Padu.Py.Z.19. ကျွန်တော်ပုံသေ၊ မှုထမ်းလို့နေကထဲက since the time I settled down in the service. Maha.G.Py.Z.10.

3.17 ပတ်တိုက်— (ပတ် the drum; တိုက်သည့် to attack, urge) to urge the drum master; another form of ဆိုင်းဆင့် N.1 - a prelude uttered by the character before he or she starts on a journey or on a new line of action. Cp. အပူတိုက် to work up distress. 76. ပတ်ညွန့် to instruct the drum master 16; and Shwe myet.Py.Z.10.; ပတ်လှန့် to startle (stimulate) the orchestra. Zawta.Py.Z.33. - ပတ်ခွို to awake the orchestra Bein.Py.Z.34.
 ဒေဝဂုဏ်ပတ်တိုက် Dewagonban ~~Dewagonban~~ urges the drum master. Dewa.Py.Z.7. ခတ်ပတ်တိုက် Wiz.Py.Z.10. ~~xxxxxxxxxxxxxxxxxxxx the satxxxxxxxxxxxx the orchestra xxxxxxxx WethxPyxZx55x~~ သိကြား ပတ်တိုက် Sakka urges the drum master. Zanak.Py.Z.26.

4.2 ဂွေတဆွဲ ။ — (ဂွေ = gold:တဆွဲ a measure equivalent to twenty-five viss) a term of affection and admiration, applied to either sex.

လှသက်ပန်ဂွေတဆွဲငယ်နှင့် with my precious darling - my life partner, Zanak.Py.Z.65. ဂွေတဆွဲ ခွဲခဲ့တော့နော် 0 worthy lover, leave me here; won't you? Padu.Py.Z.6.

Sakya.Py.Z.24; Dhamma.Py.Z.36.

Also ခွေတဆွဲ probably a corruption of ဂွေတဆွဲ Sawmya.Py.Z.20.

4.5 ဝပ် ။ — lit. to sit with head downwards; a word occasionally found at the close of a scene. One can only suggest that the early plays were written mainly for the puppet shows where the puppets are sometimes left in one corner while a new scene is going on. But ဝပ်ကြစေ seem to have become a stock phrase = end of scene. In Po.Py.Z. and Thaton Py.Z. there is a further extension of the use တခန်းဝပ် taking the place of တခန်းဂုဏ် = the scene ends, used by most playwrights.

နာရီကျော် ဝပ်ကြစေ = the scene closes as the hour comes. Luwun.Py.Z.3. မင်းကြီးဝပ် the king exits. Thaton Py.Z.104. သားဂျဝပ် the demon exits. Sawmya.Py.Z.25.

4.7 အင်မတန် ။ — (အင် strength + မတန် not equal to) not equal to strength - or out of proportion, disproportionately, exceedingly; used for special emphasis, both as an

adverb and adjective.

အဖင်မလှ၊အင်မတန်ဝသန္ဓ် so fat as to appear ugly.
Bein.Py.Z.75. ဖြေကိုရှုမသယံချင်အင်မတန်ပန်းလှပေါ့ I am
 so weary that I don't even want to carry my legs. Padu.Py.
Z.3. အတင်ဂုန်ဖြင့်အင်မတန်ခက်တာဘဲ it is exceedingly
 awkward to inform the king. Bamdu.Py.Z.5.

အင်မတန်စကား: What a talk! Weth.Py.Z.54. အင်မတန်
 ၆၇: so great a calamity. Padu.Py.Z.16. အင်မတန်ဂုဏ်ဝတ်ကြီး
 ပါကလာ: what a vigorous penalty would it be. Po.Py.Z.8.

4.11 ဘူ — (P. bhū, otherwise bhūmi) - earth. See ဘူပါလော်
 the chief of the earth. 155.; the word ဘူ has been
 adopted by the Burmans and is popularly used instead of
 its counterpart Burmese word မြေ။

မတူကျော်ထင်၊ဘူပေါ်ပြင်မြှားလှပျော်ရွှင်စွာ: O mirthful
 fellows incomparable and distinguished, in the expanse
 of the earth. Bein.Py.Z.44. ဘူမေတာညွှားလူ့ရှည်ကြီးပေတံ၊
 ဘူအညာဘာ: O Upper Burman whose attributes are
 unique in the whole expanse of the earth. Po.Py.Z.11. ဘူ
 တိမ်မိလ္လာခေါင်ကြီး: the chief queen of the king. Wiz.Py.
Z.55.

4.13 နဂါး — (P. nagara.) lit. = city. In books on astrology
 this is frequently used in sense - permanent residence
 opp. ယာယီ P. yāyī = traveller, temporary
 residence. In popular language this word နဂါး has

also the meaning = "basic character"; attributes. Also spelt

နက်၊ နက်ဗ် mispelt as နက် = natural, original.

ယာယီမကောင်း၊ နက်ပြကောင်း ၏ favourable to the settled life, not to an itinerary. B.W.Z.67. သူကား ယာယီငါတို့ကား နက်ပြဖြစ်ချ် they are the attackers whereas we are defending (our position). Kon.Yaz.I.145.

Popular usage - နက်ပြဖြစ် နက်ပြလွက်သည် fair faces need no paint. Prov.

ဘယ်ကပင်သာချင်သောငယ်လျှင်မဖွေသာနက်ပြပါပေါ့ I have innate qualities that will prevent anyone from claiming that he surpasses me. Yethe.Py.Z.14. အပိုမဖွေ နက်ပြချောပေသည် I am not exaggerating; hers is a natural beauty. Bamdu.Py.Z.41. ရာတ်နက်ပြကျမ်းဆိုမူချစ်ပါသည် this is the original story as given in the book. Padu.Py.Z.5. ချောနက်ပြ၊ နတ်ဟန်ဆိုလှ she in her natural beauty can be described as a fairy. Po.Py.Z.14.

4.14 သုံးနိုင်ငံတီးတည့် — An umbrella of the three countries - king of the three countries, viz. Hanthawaddy, Bassein and Martaban. See ဂျာမဿတိုင်: N.1.

4.15 သူ့သယံ — a metathesis for သယံ ဖွဲ့ (P. sayain = self, by one-self, + bhū - grown or become) self dependent - Buddha. See မိမိနှင့် မိမိစီ 16.

A few other instances are ပါကတ္တီ < ကတ္တီပါ velvet. Kaka. Py.Z.9. မတီကောတု < ကောတုမတီ Ketumadi city

(Toungoo). A.B.L.I.103; သိုလ်အကု < အကုသိုလ် demerit.
Pinya Py.Z.127.

တူမခံဘက်မရှိနိုးဘူသယံစက်ဘုန်းကြောင့် because of
 the power and glory of the incomparable self-dependent
 Being (Buddha). Manli.37. ဟောကဗွန်ကျသန္တာန်ငယ်တူသယံမ္ဘူ
 မြစ်ပြင်ချစ်ကဲ့သို့ as the divine Buddha, who can be
 likened to the acme of the world. Po.Py.Z.21.

4.15 ကျူဗျာ—~~or~~ ဗျာကျူ 14. (ဗျာ? fr.ဗျာဒိတ် utterance, prediction;
 ကျူသညဉ်ကျူသညဉ် to produce a melodious sound, to deliver
 utter) to utter, prophesy.

The word ဗျာ probably comes fr. P. by ākaranam, utter-
 ance, explanation, prediction; and ဒိတ် fr. P. detu =
 to give, as ကိတ် fr.ketu = flag, ray; ဟိတ် fr. hetu
 = reason, cause.

Originally ဗျာဒိတ် would mean the prediction of a
 Buddha. Later, on, however, its meaning comprehended the
 words of kings and finally it came to mean nothing more
 than utterance, or words of the loved ones. Also found in
 such combinations as ဗျာ ခွန်: Shwenan.19. ဗျာရဲ Bein.Py.
Z.27. ဗျာညွန်: Tetat 109. / Einda Z.9.

ရွှေဗျာလွှတ်ကြူမိန့်တော်လှလျက် makes a noble and golden
 utterance A.B.L.II.230. ရွှေသင်္ဃင်ဒါရုကာဗျာကြူလျှီမိန့်ကံလည်
 though you, the golden orchid make no reply. Shwenan 90.

4.16 အမြန်—? length of time. အမြန်ပြန်ကြူ = after a long time 136.

အမွန်အဝဋ်မ၊ဘဝဇော်သော မဋ္ဌဒေဝ မင်း as King Magghadewa,
in the foremost existence. Nemi.Z.18. အမွန်ဂြုဉ်စွာ၊သံသရာက
(lit.from the immemorial past existence) from time imme-
morial Zanak.Py.68. ကပ်လုံးကမ္ဘာ၊ဇာတိရာ၊အမွန်ဂြုဉ်စွာ to be
the talk of the people throughout the whole age and for a
long time after. Kon.Yaz.II.340. လက်မွန် probably
from လက်ဦး + အမွန် from the outset.

4.17 ညာရုံ — on the right - i.e. the island on the right, or south
of Mt Meru - မြေဒီပါကျွန်း ^{Zambudipa} ~~Zambudipa~~ island Z.20 other-
wise known as သဇာကျွန်း the island of Rose apple. 6; 32
and ညာတောင်ကျွေ 25.

4.19 ဆွယ် — lit. to adhere to; fig. used in sense "to vie"; here
are some instances.

ဆွယ်မကပ်ကြနှင့်ဟဲ့၊ဘယ်ရပ်ကမူမလဲ don't approach to
rival me; from which quarter will you pop up? Saw Pe.Py.
Z.I.56. ဆွယ်မတူပါနှင့် don't ~~test~~ yourself against me.
Bein.Py.Z.35. ဝိုင်ကျော်တဲ့မင်း၊ဆွယ်မမြိုင်ကြနှင့် a horse
of a world wide fame; don't dare to vie with it. ibid.67.
နယ်မြေ၊ဆွယ်မမူ in realm of Zambudipa, there appears no
rival. ibid.72.

4.19 ဆယ်ပါးငယ်အသံရုံသညာ — completely filled with the ten noises
(of a city). (A stock topic in describing the amenities
of great cities.)

Kusa-vatī , the capital, Ananda, was neither by day nor night without the ten noises - to wit, the noise of elephants, the noise of horses, the noise of chariots, the noise of drums, the noise of tabors, the noise of lutes, the noise of songs, the noise of cymbals, the noise of gongs and the noise of people crying "Eat ye and drink".
Budh.tr. (H.C.Warren) III 101 from Maha.Parinibbana-Sutta of the D.N. Also M.L.W.350.

ဆယ်ပါးသံဇွတ်မြည်မတ် the ten noises roaring incessantly
Weth.Py.5. Also Sanda.Py.12. and Su.Py.5.

4.22 ရာဇဂြိုဟ်- ^{skt.} P. Rājagaha/raja graha - a city, the capital of Magadha. There seem to have been two distinct towns: the older one, a hill fortress, more properly called Giribbaja, was very ancient and is said to have been laid out by Mahāgovinda, a skilled architect. The later town, at the foot of the hills, was evidently built by Bimbisāra. But both names were used indiscriminately, though Giribbaja seems as a name to have been restricted to verse passages. The place was called Giribbaja (mountain stronghold) because it was surrounded by five hills - Paṇḍava, Gijjhakūṭa, Vebhāra, Isigili and Vepulla - and Rājagaha, because it was the seat of many kings, such as Mandhātā and Mahāgovinda D.P.P.N.II 720 - 4.

4.23 သမုဒ္ဒါ || — P. Samudda - the ocean, sea; becomes သမုဒ္ဒါ to make it rhyme with ဟုတ်။

For form cp. ဂေါမုတ္တ (fr. gomutta) = a precious stone of light red colour; စန္ဒဂုတ္တ (fr. Chandagutta) King Sandagut; ဒုက္ခ (fr. dukha) suffering, misery.

ဂင်္ဂါမြစ်ဝှမ်းသို့သုတေသနတို့သို့သို့သို့ the deep ocean into which the Ganges flows ceaselessly. Dhap.Py.27. သမုဒ္ဒါလေးသို့သို့ မြစ်ဝှမ်းလေးကို the four great oceans. Thanwe.Py.21. သမုဒ္ဒါ လေးသို့သို့ Wiz.Py.Z.23.

4.23 ၃ || — (Mon. ၃ pron. ti) the tide, tidal wave. The phenomenon of tides was unfamiliar to people of the upper country.

5.4 ပမာ || — (P. upamā) likeness, example. The contracted form is about as common as ပမာ in its colloq. use. It is here preferred for metrical reasons. Cp. သို့သို့သို့ patisandhi. N.149.

ငါ၏သားကိုလိုက်သောသူငယ်မိခင်ပမာ they nurse and look after my son like ammother. Kaw.Py.Z.28. ဂုဏ်သိရသွင်းလို့ မီးခိုးပမာ glory will be as dull as the smoke. Ketha Z.22. တောဟင်းဂွက်ကဇွန်ညှာလို့ပမာဖြူတောဝတ်တာ: my dear you treated me as if I were wild vegetable or sweet potato plant. Yethe.Py.Z.14.

5.4 မင်းမဟေဒုတ္တဘက်—lit. Mahosadha's birth mates. An allusion to Mahosadha and his one thousand birth mates. "On the day of naming the child, the merchant (Sirivaddha) thought to himself, "My child need not be called after one of his ancestors; let him bear the name of the medicine", so he gave him the name Osadha Kumāra. Then he thought again, "My son possesses great merit, he will not be born alone, many other children will be born at the same time"; so hearing from his inquiries that thousands of other boys were born with him, he sent them all nurses and gave them clothes, and resolving that they should be his son's attendants he celebrated a festival for them with the Great Being and adorned the boys and brought them every day to wait upon him. J.VI.158.

5.5 အလင်္ကာကျမ်း— (P.alankāra fr.alankaroti = to adorn, embellish, decorate) - a book of ornamentation. According to the Pucchāpakinnaka (a book of various questions and answers) Ketubha, one of the 3 veddangas, is said to be "a book of ornamentation for the world". P.P.K.112.

And Ketubha is explained by Buddha^{ghosa}, in Sumāṅgala Vilāsinī vol.I p.247 as the science which assists the officiating priest by laying down rules for the rites or by leaving them to their discretion.

Mabel Bode p.22 note 9: the pragmatic treatise on the art of poetry in Burmese was Subodhā laṅkāra by Saṅgha rakkhita, a Ceylon scholar of which there are Nissayas and commentaries.

5.7 ခရီး — (P. canda) shining, glowing - moon. For ~~xxxxxxxxxxxx~~ form
cp. ~~xxx~~ ဆန်း (fr.Chando) metrics, prosody and ခက် (fr.khanda)
bits - section, chapter.

ခန်းငွေလသွင် resembles the silver moon. Padu.Py.Z.13.

ခန်းငွေလသွင် the silver moon like (girl) Kaw.Py.Z.36.

ယဉ်ခန်းငွေလ၊ ခန့်ရသွင် the silver moon. Padesa.5.

5.8 မနောရိ — from မနောဟရိ (P. mano and hart) captivating, charming.

Manoharā, a kinnarī, was caught by a prince Sudhanu, who married her. He was sent out on an expedition, and his father tried to catch her in order to use her blood in sacrifice for his own safety. She flew away and left directions with a muni (sage) to guide Sudhana, to her fairy land. He, in his quest, travelled far and wide, underwent trials, appealed to the birds and beasts and asked them if they had seen her. At last, he found the place and saw girls drawing water, and dropped a totem in one bucket and waited; Manoharī observed it, and persuaded her father to allow him to be her husband there. Finally, they both went back to the Earth and there became king and queen. Div.section.XXX.

The stories of M. vary. There is a Manohari Pyo by Nawade I, then there is a Dwemenaw Pya Zat by Maung Chan Mya, and another by Saya Mya each introducing slight variations: and also a Ngwedaung Yagan which has not yet appeared in print.

5.8 တန္တိ

" — (Skt. tantra = ground work, main point; rule, manual P. tanti = line, lineage; tanti paveni = custom, tradition) comparable, customary. Also တန္တိ and ဒာတန္တိ See မြေ တန္တိသို့ like the earth. 121.

ရှေးတုံးတန္တိ ပဝေကိန္ဒြာညီစေမယွင်း be always in consonance with the ancient custom. Magha.Lin.130. အုန်းမြတ်လို့အရေစာ. ငယ်နှင့်ရှေးမလာနှင့်ညီတဲ့တန္တိ with your position which is like a coconut shell, you want to compare yourself to a golden bowl. Saungpa.163.

ပမာတန္တိနန္တိသိနသို့ချိန်တသို့ you, who can be exactly comparable to Nandithein. Dewa.Py.2.21. ကျောက်ပြာတန္တိ နိုင်တဲ့ဂါသာ: that which is comparable to a large flat stone. Th.Th.P.T.232.

ဆရာတို့ကိုမင်းမိတ်တန္တိမိမင်းပင်၍ depending on the masters as ~~xxx~~ on Mt.Meru. Wila.Maw.2. ဆိုပေမူမိမင်းပင် မပြောလှမည်တန္တိထုံးစံ၍ with an eye on the proverbial saying of this world "without speaking, nothing will/achieved; without striking, nothing (no drums) will make a noise". Weth.Py.82.

For ဒာတန္တိ see Nemi.B. Py.7.

5.9 ကမ္ဘာတာ (P. Kappa 7.0.B. ကံပါကမ္ဘာ) aeons, worlds, sometimes of အကမ္ဘာတာ. For reduplication/Pāli words cp. အဗြဟ္မာ (fr. Brahma) = numerous Brahmas ; အကုဋေ (fr. Koti) numerous crores.

အကံပါပါဘုရားတကာ the Buddhas from countless worlds. Ins. 7. အကမ္ဘာတာတို့ ibid. 17. မြားဖြူသောက ကမ္ဘာတာက innumerable thousands and hundreds of worlds. Nawade Yad. 53. နောက်ဆုံးရှေးလာကမ္ဘာတာတွင် in the numerous past and future aeons. Omma. Py. 62. Also Memi Yag. 1.

5.9 လေးတော်မယ်— the four noble ladies. See တော်လေး (၇) 7. and လေးတော်မယ် N. 82.

They were Sambhūla, Maddī, Kinnarī and Amarā, the incomparable and most honourable four ladies. These four ladies were extolled by Buddha for their devotion and faithfulness to their husbands. Sambhūla - consort of Sotthisena. See Sambhūla jātaṅka. J. IV. 48-53. Maddī - queen of Vesantarā - Vesantarā jātaṅka. J. VI. 246-305. Kinnarī - wife of Canda. Canda kinnara Jātaṅka. J. IV. 179-182. Amarā - wife of Mahosadha - Mahāumagga Jātaṅka. J. VI 156-246.

လေးတော်မယ်၊ ဓမ္မပရောဗ္ဗေသ one of the four noble ladies, please embrace me. Bein. Py. 2. 87. လေးတော်မယ်၊ ဓမ္မပရောဗ္ဗေသ because of golden Pabhawadi - a maiden radiant and rich in elegance,

deserving
and ~~deserving~~ to be one of the four noble ladies.

Shwenan.89. This reference is frequent in love-songs.

5.11 ခံသံလိဂ် — standard gold, purified for the tenth time -
Zambunada gold.

The process of purification is described in detail
in Y.W.D. It starts with Niphalan; which then becomes
Narawaw > Nālika > Nālamutta > Inzana > Inzanimutta >
Azatawani > Zatarupa > Uranita > Zamburik or Zambunada.
Y.W.D.12-14. See ခံသံလိဂ် — နာယုပါ မယ် N.14.

5.12

5.12 ဟိုင်း — to be without husband or wife though arrived at
marriageable age - hence အဟိုင်း old maid; လူဟိုင်း
old bachelor. cp. ဟိုင်း a full-grown male elephant
without tusks; ကက်ဟိုင်း a full-fledged cock without
spurs. See also 95.

ဟိုင်းချွက်ကယ်နာတယ်လေလေ၊ နာတယ်လေလေ၊ ခိုင်းဂုဏ်တွေပုံစံလေ၊
I feel aggrieved to be an old maid, as my waiting days
are all in vain. Yethe.Py.Z.17. ဟိုင်းသဘောကိုသူ့ရှာတဲ့မယ်သာလိ
You, who doom yourself to be in a state of spinsterhood,
female mina! Mahaw.Py.Z.279. ဟိုင်းပေါက်ကိုဘယ်သူမဆွယ်ဟိုင်း
လိမ္မော်ဝင်တယ် No one comes to court this budding maiden;
I think I'll be an old maid. Saw.Pe.Py.Z.I.49. ကိုယ်ထီးရိုင်း
ဘာညိုမင်းသမီးဟိုင်းဆိုလိမ့် the people will say "that is the

spinster princess, who has to be a solitary wretched old maid." Yama Yag.I.29.

5.19 မာယာ—(P.māyā) deceptive appearance, fraud, deceit, hypocrisy.

For forty māyās or forty different ways a woman makes up to a man, see the Kunāla - Jātaka. J.IV.232-233.

မာယာလွယ်ပတ်မြှာတတ်ဒွိဒ်: māyā - in the art of deceit.
M.P.8. ဂွေကိုယ်တော်ဖျားလွေဖျားမာယာတတ်တော်မူပါဘိ You,
my golden lord, are well versed in various artifices.

Einda.Z.I.278. ဂွေလေးဆင်ကာမင်လျှပ်ပါကာမာယာဂုပ်ဆင်သ
မင်ကွယ်ပြောက် When he bent the golden bow and shot at it,
the phantom deer disappeared. Keth.Z.31. မာယာကလေးလယ်
ပရိယာယကာတထောင်သယောင်ဆောင်တသောင်း: in ~~makexmpx~~ winsomeness

I have forty ways, in wile one thousand, in affectation
ten thousand. Dewan.Py.Z.2. ဂုဇမာယာဖြစ်ဂျိသာလျှင်
as it is but a kingly strategem. Pyinsa.Yag.28.

5.22 ဦးစားပေး— (ဦး-အဦး: beginning, fore-part; စားသည့် to eat; ပေးသည့်
to give) to let someone eat foremost - to give
preference, show favour. ဦးစားထား— see ပါစားပေး:
N.37.

ရှောင်တက်သောသားမယားကိုဦးစားမပေးဘို့ရှာ not to show
favour to a wife who is prone to take advantage. Kawi.
Mag.269. ထာမဂုဏ်ကိုဦးစားထား၍ to show preference for
sensual pleasure. Temi.Z.76. ဂွေပျိုဦးစားထားပါဟူသားညီနောင်
my two elder and younger sons, whom I cherished like
pieces of gold. Yama.Yag.I.134.

5.23 ပြင်ပြင် " — prob. fr. ပြင် = surface, expanse — absolutely, wholly, utterly. See ပြင်ပြင် 72.

အဘေကိုပြင်ပြင်နှိုးပါလို့သူလမ်းဆုံးသွားပြီဟာ she hates me her father utterly; so she has gone to the end (death).

Ukkala.Py.Z.55. မောင်ကသာပြင်ပြင်ချစ်ပါလို့ it is only your brother who loves you entirely. Luwun Py.Z.33. သို့လောက်

ပြင်ပြင်ဘာသာမီးမတော်ချင်တာငြိ if he (the king) is so unwilling ~~as~~ to admit that you are his children. Toungoo.Py.Z.57.

သာနားပြင်ပြင် absolutely devoid of kindness. Sawmya.Py.Z.74. ဖြစ်ဆင်ကယ်ပြင်ပြင်တင်ပါရင်လဲ if I tell the whole truth. Mani.Z.141.

6.3 ရဲလာဒွယ်နတ် --- မလယုဇာတ် --- the descendant of the sun king and (the female) naga from Mali mountain. Also ရဲနတ်ဒွယ် 88; and ရဲလာဇာတ် 121.

It was and is a popular conception in Burma, that the kings of Burma were the descendants of the Sun King. In the opening chapter of the 3rd part of the ~~Glass~~ ^{ends} Glass Palace Chronicle, the historians stated "Here ~~ended~~ the second part. And we shall presently relate the full history of the kings of Burma, originally descended from the noble sun dynasty of the Sakiyans".

In the present case, however, the allusion is the love affair between the son of the Sun King and a female Naga on the Mali hill, and the birth of Pyusawhti, by ~~the~~ oviparous conception from their union. This account

was rejected by the compilers of the Glass Palace Chronicle, as ill-founded. But, the authors of Epyins (epic poems) which appeared before the compilation of the G.P.C., introduced the subject into their works, e.g. Min.Me.Eg.2; Min.Ky.Eg.5; Nat.Me.Eg.94. (from the twelve old Epic Poems); Min.N.Eg.2 and Min.D.Eg.4.

6.4 အသမ္ဘိန္နံ— ^{sambhinna} P. a ~~sambhinna~~ unmixed, unadulterated; cp. Asam bhinnakhattiyavamsa = an unbroken line of nobles. J.V.132

6.4 သိင်္ဂါ— also spelt သိင်္ဂါ (not common), and သိင်္ဂါ (P.Siri) splendour magnificent. O.E. form သိင်္ဂါ; also appeared in form အသမ္ဘိန္နံ N.2. Cp. သာကိယံ fr. Sakiya = noble race; သေလာဂိရိ fr. selagri = mountain, or rock mountain.

ဒါလိခိသ္မိသိင်္ဂါမ္ဘိန္နံ you, diamond necklace, matchless in splendour. Kaw.Py.Z.16. လောကုပ္ပတိသိင်္ဂါမ္ဘိန္နံ my manly power and glory will never fade. Einda.Z.I.26. - often used with the word ဂုဏ် = dignity, position, e.g. ဂုဏ်သိင်္ဂါလွင်္ဂါဝေဝံ Zawana whose fame and magnificence shine brightly. Keth.Z.13.

6.6 ငါးပါးအာရုံ—the five sensual pleasures. အာရုံ (P. Arama = အာရုံ— သာရဏာရုံ from saranagamana = refuge; အာရုံ from Agama = reference. "There are five sensual pleasures, O priests. And what are the five? Forms perceivable by

the eye, delightful, pleasant, charming, lovely, accompanied with sensual pleasures, and exciting passion; sounds perceivable by the ear; odours perceivable by the nose; tastes perceivable by the tongue...; things tangible perceivable by the body, delightful, pleasant, charming, lovely, accompanied with sensual pleasure, and exciting passion. These, O priests, are the five sensual pleasures." Budh.Tr.P.346 - The Summum Bonum, from M.N. Sutta 26.

6.8 ပိန်းမြောင် — (ပိန်းသည် to be compact, massive, generally spelt ပိန်း: See ပိန်းတွေ gold-plated couch N.47; မြောင်သည် to be dark), absolute or complete darkness.

6.9 ခုံးခုံး — probably an onomatopoeic word, used to emphasise such words as ခိုခို = drown, မြုပ် = sink, ငုပ် = dive, meaning downright, outright. Cp. စုပ်စုပ် which has the same import.

ရေထဲအောက်သို့ ထုပ်ချောက်စုပ်စုပ် ခုံးခုံး ငုပ်၍ dive right-down into the depth ~~of the water~~ ^{right down} of the water. Su.Py.34.
 ဒုက္ခဖြစ်၍ မြုပ်ခုံးခုံး drowning ~~downright~~ in the river of suffering. Shwehin Py.56. ကျောက်ဆောင်အလုံးသိသော ခုံးသို့ ခုံးခုံးမြုပ်စေ as a whole rock is hidden by sand bank, he sinks down out of sight. Pyin.W.Py.14. မိမိကြော ကိုမသိ၍ ပေါင်းမိလျှင် ကျွန်ုပ်တို့ ခုံးခုံး ခိုခို ရမည်
 Not knowing my disposition, if they associate with me,

they and all their relatives will become my slaves,
and will perish outright. Dewa.Py.Z.3.

6.10 တွေးကြွားကြွား ။— fr. တွေးကြွားကြွား 11. (ရွှံ့သည် = to be dim or misty; ကြွားသည် to be minute) misty and minute; hence gropingly, toilsomely, helplessly. တွေးကြွားကြွားလုပ်လုပ်အား၊ လုပ်လုပ်အားဘဲ toiling ceaselessly and continuously Pinya.Py.Z.38. See Appendix X.

ဆင်းဂြုလည်းရစ်အသစ်သစ်သည်၊ လူဖြစ်ရာတွင် ကြွေးကြွားတည်း၊
immersed in ever renewed sufferings, became human be-
ings only to toil and moil. Su.Py.18. သံသာမြစ်၌ ရစ်ဝံ့ပေါ်
တံ့တံ့ကြွေးကြွား helplessly sinking and coming up in the
river of transmigration. Utama.Py.203. တွေးကြွားကြွားတင်္ဂါး
နွဲ့ဆုံနွဲ့တိုသန္တာန် like the bullocks yoked to the revolving
mill, we toil at/huge (task). Sekkein.Py.Z.120.

Both ရွှံ့ and ကြွား occur in augmentation ^{sound} ~~ei~~ hmou, ~~z~~ hmwa
commonly pronounced ei? hmou, ~~z~~ hmwa

6.10 တင်္ဂါးငြိး ။— (ငြိးသည် = to be great, high) towering, used here
as an emphatic word. See တွေးကြွားကြွား 6.

ရန်းတော်ကြီးလိပ်ဖျားမြှားအရောင်တင်္ဂါးငြိးနှင့် ဇင်ဇာတင်တယ်၊ မြန်ကန်
ကြီးမြန်တယ် it has become an imposing minaret, glitter-
ing on the top of the great palace. T.Sh.W.IV.10. လေးဆယ်
ကိုးယူရနာ၊ ကျယ်စွာနံလျား၊ ဇင်ငြိးငြိးတည်း
(the moon) which is fortynine yozanas in magnitude
(rises) high above in (the sky). Thad.Py.8. ငြိးငြိးဝင်းတုန်
impetuous. K.M.D.116.

6.11 မျက်နှာရ — မျက်နှာအရ 113. (မျက်နှာ the face; ရသည် to gain) to gain countenance. cp. မျက်နှာကြီး = of high standing. N.73: မျက်နှာငယ် of humble station in life; N.157 and မျက်နှာရှိ = to be popular; မျက်နှာလို to try to win some one's favour.

ကံသည်ဝယ်ကြောင့်... မျက်နှာရ၏ as he has discharged all his duties, he gains countenance. Shwehin.Py. 20. ကျန်တို့သည်သည်ကာအရှင်ကိုမျက်နှာချင်သော as with all servants, they also want to win their master's favour. Hman. Yaz. II 165. ကျန်ဆိုတဲ့အတောင်က၊ မျက်နှာလို မျက်နှာရအင်မတန်တိုက်ခိုက်တတ်တတ် that fellow Nga Kyan, desiring to obtain favour, is very fond of inciting (the king's anger) against others. Byat.Py. Z.6. သူမရမျက်နှာမ္မိ unfortunate Thudanu. Dweme.Py. Z.79.

6.11 လှတန်ဆောင် — (အလှ = beauty; တန်ဆောင် - တန်ဆောင် ~~xxxxxx~~ ~~xxxxxx~~ = torch, light, lamp) lamp or torch of beauty. လှတန်ဆောင် torch of Zambudipa island - ministers. 117. Cp. တန်ဆောင်ဆုတ်လ the month that quells darkness with oil lamps.

အရိုက်ကိုဖျောက်တတ်သောဆီမီးတန်ဆောင်ကဲ့သို့ like the glow of the oil lamps that dispels darkness. M.P.2. Hence သုံးလူတန်ဆောင်တို့ဘုန်းခေါင်လျှင် our supreme glorious lord, the torch of the three beings (human beings, Nats and Brahmas). Weth.Py.1. ဉာဏ်တန်ဆောင်ဖြင့် with the torch of intellect Thanwe.Py.28.

6.12 ကတ် — ကတ်ညး (က = affix; တညး = emphatic distinctive even; though) even, though, in spite of - a favourite pyazat expression. For structure see ကတ်ကတ် (fr. ပတ်) even; ကတ်ကတ် (fr. တတ်) though; ကတ်ကတ် (fr. လတ်) about. Also သိကတ် = even, though as such. N.88.
 See also Appendix X.
 ခရီးသွားကတ်ကတ်ကတ်ကတ် -- even, though you come to prevent me from going on my journey Dewa.Py.Z.19. မြေခင်းခင်း
 မောင်ကြီးပင်မလိုက်သေးကတ်ကတ်ကတ်ကတ် ပါရစေတော့ even if you my elder brother don't wish to go to the golden palace, let me, your younger sister be taken there. Luwun.Py.Z.33. အသက်ကိုမခင်သေလိုက်စမ်းချင်ကတ်ကတ် -- သားကိုသတ်ကုလျှော့ကတ်ကတ်
 although I without love for my life, fervently wish to die, it would be the death of my (unborn) son. Kaw.Py.Z.19. See also Wiz.Py.Z.6: Yethe Py.Z.21: and Mahaw Py.Z.32.

6.13 သယောက် — (? သာ : = a male, offspring, son; ယောက် numerical auxiliary - applied to mankind) another male, or another man - paramour; generally သယောက်တာ : to keep a paramour.

ယော: ချက်ကားလင်မြန်မာကွယ်လျှင် သယောက်သလင်ထံ ဖြစ် as for the wife, the moment her husband turns his back, she keeps a paramour. Manu.139. သယောက်လင်စို့နှင့်တကွ သောက်သောက်ကုန်လျက် she drank liquor together with her paramour. Eka.J.407.

6.15 မှောက် — lit. to upset or be upset, hence to destroy or be destroyed, ruined; to go wrong. cp. ငါးပါးမှောက် utterly done for ၅၁:မှောက်မှာ: N.104.

ဖြစ်ချက်ကံမှောက်၊--ဆိတ်အာကုန်ပျောက်ကရာ all the goats have disappeared - a happening due to luck upsetting things. Kaw.Py.Z.35. ဖြစ်ပြီးကြာလျှင်မှောက်ကရာသည် the country will soon be ruined. Wiz.Py.Z.2. ကြောက်တယ်မှောက် ယော်မှောက်ကွယ်မုန့်ရင်လဲ I am afraid of you; I'll be ruined if you in the future hate me. Thaton.Py.Z.78. တိုင်းမှောက်လွန်အောင်ကြင်ကြာ ကြောင်းကို that he is behaving so as to create destruction to the country. Pap.Py.Z.15.

6.16 တက္ကပဏ္ဍိတမိသားသည်၊ သားကို ခုခံခြင်းဖြင့် လှိုက်လှော်သောဝတ္ထု။—

"the story of Takkapandita's wife, who being attracted by a robber, fell in love with him." A sage rescued a girl from the Ganges. Later on, having fallen to the wiles of the girl, he married her and left the hermitage and settled down in a village, earning his livelihood by selling dates. The village was raided, one day, by a band of robbers, and the girl, because of her beauty, was taken to wife by the robber chieftain. She was happy with the robbers and, fearing that the husband would come and take her away again, hatched a plot to make the chieftain kill him. Her plan, however, fell through and justice was done to her in the end. Takka-Jātaka . J.I.155-158.

6.18 ဝဒုမာမင်းဘဝ: - - - - - မိန်းမ the woman who
 tried to commit a wrongful and wicked deed against
 Paduma. Prince Paduma had ~~said~~ saved his wife from
^{six}
~~his~~ brothers. He had quenched her thirst by giving
 blood from his knee. Yet when the wife fell in love
 with a legless man, whom Paduma had ~~rescued from~~
~~rescued from~~
 the Ganges, she by her wiles and deceitful means,
 took him on to a hill top and hurled him down the
 precipice. Cūlla-Paduma-Jātaka. J.II.pp.81-85.
 The Paduma mintha Pyazat by U Ponnya is based on
 this story.

6.19 ကဏ္ဍအမည်ရှိသောမင်းသမီးများ - - - - - ထုံး the example
 of the princess called Kanha and the five princes.
 Princess Kanha when she grew up, by the permission
 of her father, Brahmadaṭṭa, King of Kāsi, chose the
 princes Ajjuna, Nakula, Bhīmasena, Yudhiṭṭhila and
 Sahadeva, the sons of King Paṇḍu, as her husbands.
 Insatiate still, she sinned with the hump-backed
 slave. However, they discovered her vicious nature
 and feeling thoroughly disgusted with her retired
 into the forest. Kuṇāla-Jātaka. J.V.226-228.

6.20 နန္ဒာရီ:ယုတ်မာသောကိန္နရာဒေဝီနှင့်ကုတ္တ The queen Kinnarā with a wicked disposition, and Nga Kutṭha. Kaṇḍari, king of Benares, had a lovely queen named Kinnarā. One day she saw through her window a loathsome, misshapen cripple, in the shade of a rose-apple tree that grew by the wall of the palace. She at once conceived a passion for him. And, every night when the king had fallen asleep, she would climb into the rose-apple tree, drop down by a branch of it and take her pleasure with him. At last, her immorality was found out, and she was finally driven out of the country. Kunala Jātaka. J.V.234-235. (Kutṭha literally means leper, but in the pāli text of the Jātaka, he is not named but described as patha sappi = cripple; likewise in the Burmese jātaka, this man is known as ငမ့် = cripple.)

6.21 ပုပ္ဖကဗုဒ္ဓဗုဒ္ဓိဝါဒီ the brahmini who sent the secret plan of the Brahman, a parohita, to her paramour. Once, Piṅgalo (tawny brown) was chaplain of Brahmadaṭṭa, the king of Benares. His wife committed sin with another brahman who bore a strong resemblance to her husband. Having failed to restrain his wife ~~xx~~ time and again, he devised a plan. His intention was to kill his wife's lover and to offer his blood in worship to the new southern gate, then about to be rebuilt. The secret was learnt by his wife, who sent a message to her lover. The man

took to flight. The Brahman would have lost his life, but for the intervention of his pupil Takkāriya.

Takkāriya Jātaka. J.IV.155-6.

6.22 စူလဓနုဂ္ဂဟ၊ပဏ္ဍိတာဝါ

သရဏ်တူသဉ် "The clever Cūlladhanuggaha's wife, vicious in nature and ready witted had behaved outrageously by handing over the hilt of the sword to the robber." A young brahmin of Benares attained to proficiency in archery and was known as Cūlladhanuggaha (clever little archer). His master, well pleased with him, gave him his daughter. They returned to Benares. Halfway on the journey, they met fifty robbers. The archer was wroth with the robbers for offering him raw meat instead of the roast meat which he had asked for. A fight ensued, all but the chief robber, were shot dead. C. knocked down the robber chief, and sitting on his chest, bade his wife bring him his sword. At that moment, she conceived a passion for the robber chief and placed the hilt of the sword in his hand and the sheath in that of her husband. The robber grasped the hilt, drew out the sword, and cut off the archer's head. Hence, a saying,

သုခိတာဂြိကဝါ

Handing over the hilt of the sword to the thief. Cūlladhanuggaha - Jātaka. J.III.145-8.

6.24 သရမ်း "— (?သ = affix:ရမ်းသည် = to swing the arm, act reck-
lessly) to be outrageous, insolent. For form cp. သရဲ
(fr.ရဲသည်) to be audacious; သလာ: (လာသည်) to pass,
repass; သဝန်တို (fr.ဝန်တိုသည်) to be disobliging,
jealous.

နှုတ်မြူလက်ကြမ်းသရမ်းနှိပ်စက် rough in words and
deeds, outrageous and tyrannical. Mahaw.Py.Z.11. မကောင်း
ညီကမ္ဘာတော့အကြံက သရမ်းသနွှင် with his sinister
devices, his plans are very brutal. Po.Py.Z.6. ဗညုတ်မာ
ကြမ်းကြုတ်သရမ်းနှုတ်နွှင် scurrilous and shrewish, with
reckless tongue. Luwun.Py.Z.12.

Cp. "performative" sǎ in Kachin, e.g. sǎgawñ
(gawñ = to inquire) to consider, reflect upon; sǎhpaw
(hpaw = to mix) to consult, exchange views; sǎsat
(sat = to step) to measure as by steps.

7.2 တင်ဝံ "— (တင် = to place upon, say, tell - ^{in addressing} ~~applicable~~ to
royalty; ဝံသည် have the courage, dare) have the
courage to say - hence to submit used in introducing
a statement or request.

တိုင်ပညာသို့ မနိုးသင်ပါ... သံတော်ဦးတင်ဝံပါ
သည် I submit ~~your majesty~~ that you ought not to
go to Pyinsa city, sire. Mahaw.Py.Z.21. ဗိုလ်ထူနှင့် ပုံစားမည်
ထင်ပါကြောင်း သံတော်ဦးတင်ဝံပါ ဂုဏ်မင်းမင်း ရရှိန္တူ ဘုရား
O your majesty, supreme monarch and lord of all the
people, we submit that your (sons) with hordes of
followers will rebel against you, sire. Bein.Py.Z.16.

7.5 ချဉ်း — to be emaciated, thin; to pine away. Cp. အဝဉ်းချဉ်း
= to abridge; ချဉ်းသည် to get thin.

ခပ်သိမ်းသူ၏သားအနွယ်ချဉ်းသတတ် (she is) apt to
cause all the people to pine away in their heart and soul.

Mudu.Py.35. ရွှေဦးချဉ်း၊ ဂုဏ်လုံးလည်း All the soldiers
pining away with unhappiness and exhaustion. Nawade.Yad.

194. တောကွဲမြဲလုံး၊ ပန်းနွယ်ချဉ်းလျက် the whole town was
terrified and faded like a flower. Pal.Eg.49. မိတ္တုံ ပိန်လို့ချဉ်း
မယ်တဲ you, the female golden orang-outang, will only
languish. Luwun.Py.Z.46.

7.7 သမ္ဘူလ — Sambūla was the wife of Soththisena, king of
Benares, whose father was the Bodhisatta. Sambūla was
very beautiful, but when Soththisena, being seized with
leprosy, left his kingdom and went into the forest, she
went with him and tended him with great devotion. One
day, after fetching food from the forest, she went to
bathe, and was drying herself, when she was seized by a
Yakkha, who threatened to carry her away. By her power
Sakka's throne was heated, and Sakka, coming with his
thunderbolt, frightened the Yakkha and put him in chains.
It was late when Sambūla returned home, and Soththisena,
wishing to test her love, refused to believe her story.
She then performed an act of truth, declaring that she
was faithful, and sprinkled water on Soththisena. He was
completely healed, and together they went to Benares,

where Sotthisena's father was still king. He made Sotthisena king and became an ascetic. ~~D.P.P.N.III~~
D.P.P.N.II 1060. See also J.V.88-98.

7.7 63 3 — Maddi - wife of Vessantarā, whose first cousin she was, being the daughter of the Madda king. When Vessantarā went into exile, she, with her two children, Jālī and Kaṇhājīnā, accompanied him. At Vaṅkagiri, she and the children occupied one of the hermitages provided for them by Viṣṭakamma, at Sakka's orders. While she was getting fruit and leaves, Jūjaka obtained from Vessantarā the two children as slaves. Maddi, the previous night had had a dream warning her of this, but Vessantarā had consoled her. When she came back from her quest for food later than usual, the gods having contrived to detain her, she found the children missing, and searched for them throughout the night. It was at dawn the next day, on her recovery from a deathlike swoon, that Vessantarā told her of the gift showing how it presaged that he would reach Enlightenment. Maddi, understanding, rejoiced in the gift.

The next day Sakka appeared in the guise of a brahmin and asked Vessantarā to give him Maddi as his slave. Seeing him hesitate, Maddi urged him to let her go, saying that she belonged to him, to do as he would with her. The gift was made and accepted by Sakka. He then, however, gave her back, with praises of Vessantarā ^{and} Maddi.

D.P.P.N.II 434-435. J.VI. 252-295.

7.7 ကိန္နရီ Candā Kinmarī, wife of Canda Kinnarā. Once the Bhodhisatta born as a kinnara named Canda, lived with his mate Candā in the canda-mountain in Himaya. One day, while they were disporting themselves, near a little stream, singing and dancing, the king of Benares, who had gone hunting, saw Candā and fell in love with her. So he shot Canda with an arrow, and when Candā lamented aloud at the sight of her dead husband, the king revealed himself and offered her his love and his kingdom. Candā scorned the offer and complained ~~protested~~ to the gods that they should have allowed harm to befall her husband. Sakka's throne was heated by ~~her~~ such great loyalty and, coming in disguise of a brahmin, he restored Canda to life. D.P.P.N.I. 845. J.IV.179-182.

7.7 အမရာ = Amarā. Wife of Mahosadhā. She was the daughter of a merchant who had fallen on evil days. Mahosadhā, while seeking for a wife, met her as she was taking a meal to her father and entered into conversation with her. He asked her various questions and she answered in riddles. Mahosadhā went to her father's house and plied his trade as a tailor, taking the opportunity of observing the girl's behaviour. He tested her temper and her character in various ways, and being satisfied that she was altogether desirable, he married her with the approval of Queen Udumbrā. She became popular with everybody and was of great assistance to her husband in frustrating the attempts

of his enemies to work him harm. D.P.P.N.I.147.J.VI.182 ff.

7.8 သုတ္တံ— Sujātā = daughter of Senānī, a land owner of the village of Senānī near Uruvelā. She made a promise to the god of the banyan tree nearby that she would offer a meal of milk-rice to the god if she gave birth to a son. Her wish was fulfilled. It happened that the day of her offering meal coincided with the very day of the Buddha's Enlightenment. Thinking Buddha to be the god of the banyan tree she offered it in a golden bowl.

One day, the Buddha was invited to a meal by Sujātā's husband, who then had become a follower of the Buddha. The Buddha accepted the invitation and preached at the end of the meal. Sujātā and her daughter-in-law became Sotapannas. On that day, Sujata took the threefold formula of Refuge. She thus became foremost among lay women who had taken the threefold formula. D.P.P.N.II.1186-1187.

7.8 သုတ္တံ— Asitābhū. The Bodhisatta was once a holy ascetic living in the Himalaya. At that time, the king of Benares, growing jealous of his son Prince Brahmaḍatta, banished both him and his wife, Asitābhū. They went to the Himalaya and lived in a hut of leaves. One day, the prince, becoming enamoured of a Candakinnarī, followed her, forsaking his wife. Asitābhū went to the Bodhisatta, and, having developed various superhuman powers, returned to her hut.

Brahmaddatta, having failed in his quest, returned to the hut where he found his wife poised in mid air, uttering songs of joy over her new found freedom. When she left he lived in solitude till, at his father's death, he succeeded to the throne. D.P.P.N.I.210. See J.II.158-160.

- 7.8 ဖယဉ်ဒံ — Udumbara-devi (Cp. ကုံ from ကုမ္ဘာ pot; ကံ from ကမ္မ = fate; မောင်ဆန် from မောင်ဆန် Maung San) Wife of Pinguttara. She was the daughter of a teacher in Takkasīla, and was given to Pinguttara, because he was the eldest pupil. But he was unhappy with her, and on the way to his home, when she climbed up a fig (udumbara) tree, to pluck fruit for herself, he put thorns round the tree and ran away, leaving her. The king, Videharāja, coming along, saw her and married her. When the king suspected her of infidelity to him, Mahosadhā saved her from ignominy, and she became thereafter his best friend and helped him in all his doings treating him, with the king's permission, as her younger brother. Later, she by her timely warning enabled Mahosadhā to evade the treachery of his enemies at court. D.P.P.N.I.378. See J.VI.173-197.

- 7.9 ထောင့် — to curve, bend - go astray: hence to be crooked, to prevaricate, delay.

ဒါကောသုလောငါးလည်း: ထောင့်လည်း: though because of other people he prevaricates. Thuta.Py.38. ကောငါးလည်း: ထောင့်လည်း

မောင့်ဘူး: my mind will keep its even course (will not be offended) in spite of his vaingloriousness. Pyinsa.Yag. 50. ဘွေဗျင်မတောင့်ကောင်းဂျာမန်ဘွဲ့လမ်းညွှန်ဖြောင့် I direct him not to go astray, but keep a straight course in righteousness. Dewa.Py.Z.34.

7.10 သန့် || — to fall short of, fail to move, be false to be reluctant. A favourite word of the playwright, see e.g. 16; 82; 85.

မသန့်တမ်းကြင်မြေပျံ I am the man who will never be false to you in my love. Shanmin.Py.Z.31. ဂရုဉာဏ်မသန့်ရိုးခြင်းကို မညှာ as the kingly prestige should always be maintained, I must not be partial or lenient. Wiz.Py.Z.6. ပေါင်းအစုံကန်ကန်ဘွဲ့ပျက်မသန့်ကပ်သဖြင့် all the umbrellas (kings) have arrived at my palace without fail or ~~reluctance~~ reluctance. Bamdu.Py.Z.72. မကွက်သို့ပယ်ပြီးနေသကွဟာလေးစေတော့ though the sky, the sun and the moon may disappear I will never fail to be constant to you. Po.Py.Z.56.

7.10 ဥက္ကဋ္ဌ — (P. Ukkattha) exalted, high, prominent. Cp. ဆင့် from chatha ~~ဆတ်~~ = six; သတ် from satta=seven; သတပတ် from sata patta, hundred petalled lotus. သိက္ခဋ္ဌဥက္ကဋ္ဌ the chief of the three graded hand-maids 157.

ဥက္ကဋ္ဌဗိမဝိ၊ စောရေဓိကာ: the royal Newi, the exalted and the highest (of all kings). Nemi.B.Py.42. အာဇာနည်စိုးစဉ် သမင်းဗျာဥက္ကဋ္ဌသမုနော် you the monarch, the ruler of Añca-

rattha, exalted over all. Keth.Z.26. လေးကျွန်းဥက္ကဋ္ဌ၊ လေးကျွန်း
 သည် The king Mandhat, the chief of the four
 islands. Yethe Py.Z.27.

7.12 ငါးခြံညီ— endowed with the five characteristics (of a beauti-
 ful woman) ငါးခြံညီ the signs of a perfect elephant;
 also ငါးခြံညီ ? Skt. Kram-a = inheritance,
 method, manner.

"But, son, what are these five beauties?"

"Beauty of hair; beauty of flesh; beauty of bone; beauty
 of skin; and beauty of youth." Budh.Tr.-454 the story of
Visākha. tr. from the Dhammapada. For what it means by a
 beautiful hair, flesh, bone, skin and youth see p.454 ff.

The word ငါးခြံညီ is usually used with either အင်္ဂါ or လက္ခဏာ
 meaning sign or marks, but in poetical works we find it
 used alone, e.g. ငါးခြံညီစောမဒ္ဒိယျှင် the noble Maddi
 endowed with the five beauties. Weth.Py.66. ကေသာသီဂျီတော်
 ငါးခြံညီကပ်ကပ်ငါးခြံညီကပ်ကပ် You, Kethathiri who are
 absolutely free from the six faults, and endowed with the
 five beauties, the little girl. Keth.Z.19.

7.12 ကေသာသီဂျီ— free from the six bodily faults. (ထိုရုပ်ပဿနာများ
 ကံသညာအကြောင်းကြောင့် မကြောင်းမကြောင်း မကြောင်းမကြောင်း မကြောင်းမကြောင်း မကြောင်းမကြောင်း
 မကြောင်းမကြောင်း မကြောင်းမကြောင်း မကြောင်းမကြောင်း မကြောင်းမကြောင်း မကြောင်းမကြောင်း
 ကေသာသီဂျီကပ်ကပ်ငါးခြံညီကပ်ကပ် Eka.Z.508. [cp.sā hi yasmā
 natidigha natirāssā natikisā natithulā natikālī naccodātā

7.25 ဖတ်(မ)တင်။- အဖတ်မတင်(အဖတ် = solid matter: တင်သည် to remain, be left) to have what solid matter remains - to have what remains: fig. to gain, to be left with a substantial profit. Cp. အသာတင် substance. အရှုံးပမတ်တင်မည် to be left a loser. N.88. ကဲ့ရဲ့ဖတ် or the butt of ridicule 158.

The prefix အ is omitted for metrical convenience, as in ကဲမလှ fr. အကဲမလှ။- မဲမဟုတ်(အမဲမဟုတ်) Thaton.Py.Z.4. Bolder omissions are the negative particle မ or the first letter of a word, e.g. မေ့နိုင် fr. မမေ့နိုင် B. ၁၂ fr. မရ Shwemyet.Py.Z.15; and မိမိပညာမရှိ N.149.

မျိုးခွတ်လုလင်အလှိုင်လှိုင်မိုးကခတ်ချိတ်ဂျီပုဆိုးစိုအဖတ်တင်သကဲ့သို့ as the youth, who pulled out the plant^{of} was left only with a wet loin cloth because/his optimistic forecast about the weather. Kinwun.My.4. ခုလုံးသွင်းမြာကားအလကားလျာညောင်ကို အဖတ်တင်တာတင်သည် if the congregation does not take (your word) to heart you will have merely wasted your breath. Sh.Ok.M.138. စားသောက်သည့်ပြင်လက်ကပ်စေ့ကပ်မို့မိမိတို့အဖတ်တင် besides having fed myself, I am left with a surplus for my gains. Yethe.Py.Z.12. ဘုရားရှင်ဘုရား... ခွန်ပစ်ကာသွားတော့... မြက်နှာဗွက်အဖတ်တင် if you, my lord, discard me I shall gain nothing but disgrace. Buri.Py.Z.38.

7.26 အလကား။- what is useless, empty of content, vain, without benefit, a word indiscriminately used by the playwrights and in everyday speech. Perhaps the commonest meaning in the play is "merely" without advantage to yourself.

Here are ^{few} examples. သို့ကလေးကကြားအလကားဂုံပြင်းရေ၊
 ကိုရင် if you boast so much, it will merely make me tho-
 roughly disgusted with you, my man. Bein.Py.Z.43. လမင်းပြွ
 ပြင်ကျွေးအံ့ထင်၍...လက်စားထားအလကားနေရမလေဟံ့ seeing the
 meal ready, and mistakenly thinking that you would be serv-
 ed, you, who have washed your hands, will have nothing for
 your trouble. Dewa.Py.Z.13. အလကားဝမ်းမိုက်ပါကလာ: what
 a useless womb! Kaw.Py.Z.25. အလကားအဂ္ဂကိစ္စတော့မယ် I shall
 merely be put to shame. Po.Py.Z.28. အလကားမကြော့သူ: ကျော်
 စောသည့်သဋ္ဌေ: it is not a hollow boast; I am a famous
 wealthy man. Saw.Pe.Py.Z.10.

7.26 တမူသစ် — (မူသစ် = to do, behave; သစ်သစ် to be new, make a
 new form, be renewed) to change in behaviour or form, be
 inconstant. See တမူဖောက် to be transformed 151: တမူမလွဲ
 likewise. 112. တဉာဏ်သစ် 113. See Appendix X.

မျက်လုံးတော်တမူသစ်တာကဓမ္မရာဇသိန်းကတော် the movement of
 her eyes is worth more than one hundred thousand (pieces)
 of finest gold. Tetat.78. ယွင်းချွတ်ကာတပုံသစ်လှိုဏ္ဍကျေးသာဇွတ်
 ကရောလဟယ် ^{may} ~~xxx~~ you be transformed into a golden parrot.
Po.Py.Z.49.

8.1 ကတိမ်းတပါး — (Augmentation form of တိမ်းပါး: = to deviate)
 reeling, tottering. See Appendix X.

For formation cp. both elements' significant ကချွတ်ချွတ်
 (fr. ချွတ်ချွတ်) buffoonery; ကဂွေကစောင် (fr. ဂွေစောင်) contrary.

One element ~~is~~ significant ကယိုကရို N.9. (fr. ပို); ကလေးကလေး (fr. လေး) in a childish manner. See ကရော်ကလေး N.10. and ကသိကအောက် N.135. ကသိကရို (သိ) in hurry and confusion.

ကတိမိကတိမိကတိမိကတိမိ: in a tottering state, unable to control hands and feet. Widh.Py.10. ကတိမိကတိမိ: ဒေသွာ: (သေ့) wavering to and fro, and not regular in the course. W.M.A.N.II.58. အင်းဝမြို့ကြီး: မြက်စီးဝမ်းပမ်းပြီး ကတိမိကတိမိ: the great city of Ava, toppling down into ruin, is in a tottering state. Myauk.3.

8.2 လူလုပ် " — to be a man. (to affect to be)

လူလုပ်သောသူတို့လည်းသားဇာပညာရှိမှည့်စွာရှိသည်ကဲ့သို့မသားလည်း men who are men will acquire wealth only when they possess knowledge: will be happy only when they have acquired wealth. Z.P.K.61.

Also used = to pretend to manhood, to be as somebody else.

လူလုပ်ခိုးလူစွမ်းလုပ်လူစွမ်းလုပ်လုပ် don't pretend to be better than you are: no matter how hard you try, you will be completely done for. Yama.Yag.I.74. ဂိုဏ်းသူစွမ်းလုပ်လုပ်လုပ် လူလုပ်လုပ်သားကို မခံနိုင် I can't bear the words "you pretender, you pretender" from the mouth of my attacker. Up.Th.H.I.126. Also cp. လူလုပ်ဝင်သည့် လူလုပ်ဝင်သည့် to claim to be a man - a rebuff to the one who interferes; generally - လူလုပ်ဝင်လုပ်ကြံကားမိလိမ့်မယ် don't you interfere as if you knew better!

- 8.5 ဂ = — to injure; be injured superficially as ထားဂ္ဂာသုဉ် —
common as expletive in ကွဲလွဲ / လောကံ and where the word ဂ means
practically
nothing.

မော်တော်ကားလည်းပျက်စီးပြီးအရွှေ့ကားမီးကွဲလွဲ the motor
car was damaged and the glass screen broken. Sun.ဘဝင်
ကွဲလွဲ if those horses, buffaloes and
cattle are lost. Manu.118.

- 8.9 မေုဉ် — (P. makuta) = crest, used metaphorically.

For form cp. ပိဋိ fr. Vidhūra = wise and clever.

သုံးလူထွတ်ထားမေုဉ်ထား Buddha, the chief of
all the sages, the apex of the three beings and the crest
of all. Wiz.Py.Z.10: တုလ္လဝဏ္ဏဝိတိကမေုဉ် ဗြဟ္မာဗျူဟာ
this is the matchless island, called Zambudipa; and this
is the crest of all. Yat.Maw.9: သာဓကထိုက်ထိုက်မျိုးမေုဉ်
you, who are fit to occupy my right hand place, crest of all
the race. Mani.Z.30.

- 8.9 သိုက်ထူးကြီး — သိုက် (a collection of prophecies relating to the
affairs of the present world; ထူးသည် = to be strange;
extraordinary, wonderful; ကြီးသည် to bow down, submit,
one to whom extraordinary prophecies bow down, i.e. one
glorified in prophecies. See သိုက်ကိရိဝင် N.89.

- 8.9 မျိုးသမ္ဘိဒ် — မျိုးအသမ္ဘိဒ် (အမျိုး = race; အသမ္ဘိဒ် = un-
broken lineage. See ၆) the unbroken lineage of the noble
race.

The word မျိုး is changed into မျှိုး to rhyme with ကြိုး;
for dropping out အ in အသမ္ဘိန် see ဝတ်ထုတ် X.N.119.

ကျွေးကွန်နာညှိုးငိုမလှိုနှင့်၊မျှိုး(မျှိုး)သမ္ဘိန်နှင့် 0 descendant
of the unbroken line of the noble race, who look so sad.

Zawta.Py.Z.8.

8.10 သာကိန် ။— (P. sākiya) noble race: for form cp.သိန် (fr.siri)
= splendour; သူဂြိုန် (fr.sūriya) = the sun. Sakiya also takes
the forms သာကီ and သာကျ in Burmese.

သာကျသမ္ဘိန်မျိုး သာကိန်ရာဇာဉ္ဇာ the unbroken line of
sakiya, the noble race. Sanda.Py.3. သာကျသာကိန်ရဲရဲဂျိန်
the descendant of the pure lineage, the sunlike king of
the people. A.B.L.II.199. တိုင်ဌာနိဝယ်သာကိန်ရာဇာငါစိုးစံမှ
only when I, the king of the noble lineage rule in the
greatest city. Einda.Z.19.

8.11 အသားတွင်ဝက် ။— of all the flesh, pig's (is the best). It is
a reminiscence of Pon Nya's words. ကမ္ဘာဝှက်လမ်းကြောင်း၊ သူ
ဟောင်းတို့စကား၊ ပဉ္စတိတား၊ သည်မှ၊ အသားတွင်လည်းဝက်၊ အသားတွင်
လည်းသူ၊ ကျန်အဂ္ဂတို့တွင်လည်းလက်တက် the traditional saying
of the ancient people left to us in this world is that, in
flesh it is the pig, in fruit the mango, and in leaf the
tea. Pon.My.Com.10.

8.13 ဂျေရှု ။— ? fr.ဂျေရှု (ဂျေ = forward; ရှု or ရှု = to look)
forward to or to look ahead.

ထိုမိန်းမနေသော အိမ်၏ရှေ့မျှောဖြစ်သော အိမ်တံခါးခွဲနေ၍
 staying at the door of the house that is facing the house
 where the woman lives. A.B.L.II.86. ထွက်ခဲ့ကြမူရှေ့လမ်း
 နံရံ: when I came out to the side of the road straight in
 front ~~xxxxxx~~ Taungdwin.Py.4.

8.14 လောလုဉ်း— (P. lola, greed, longing, unsteadiness) = to be
 immodest, unprincipled, cp. လောမာ၊ လောလက်၊ လောလမ်း
 which have similar meaning.

အဝတ်အစားလောလုဉ်းတပါး၊ အစားအသောက်လောလုဉ်းတပါး၊
 လောလုဉ်းလောလုဉ်းတပါး၊ လောလုဉ်းလောလုဉ်းတပါး၊ လောလုဉ်းလောလုဉ်းတပါး၊
 excess with regard to dress, to food, to men, to property
 and to behaviour (the five faults of excess in a woman),
Manu.352. နံရံလောလုဉ်းမာ၊ လောလုဉ်းလောလုဉ်းတပါး၊ လောလုဉ်းလောလုဉ်းတပါး
 he boasts "I can get girls like you, as many as I wish."
Bamdu.Py.Z.83.

8.16 ပုထုဇာနိ ||— generally ပုထုဇာနိ (P. putthu + jana) common or
 ordinary being opp. to Ariya. For form cp. ဘောဇာနိ (fr.
 bhojana) food, eatables; ယာဉ် (fr. yāna) a vehicle of any
 kind; သံယောဇာနိ (fr. samyojana) the bond of human passion.

Also spelt ပုထုဇာနိ၊ ပုထုဇာနိ၊

လူတော်ကမ္မ၊ ပုထုဇာနိတွင်ကြုံရန်လို as in the way of human
 world, I, a common being have to meet it. Moul.Py.Z.7.
 ထောင့်ငါးရာစုံတဲပုထုဇာနိ လူသာ: the ordinary man surrounded
 by fifteen hundred (desires). Wiz.Py.Z.28.

စာပေလောကီပုထုဇာန်ကို

the ordinary being obsessed

with lust. Nemi.Ng.Py.107. သံသရာတွင်ရစ်ကြပူပန်ပူထူနေကြ
the people drowning and suffering in the state of trans-
migration. Thanwe.Py.4. ရဲခါလည်းသိဟိန္ဒကွန်းတွင်ပူထူနေ
ရဟန်းပင်အလျဉ်းမရှိအရိယာချည်းသာရှိသတည်း sometimes in the
island of Ceylon, there were no ordinary monks at all, but
only the ariyas. Th.Th.L.45. ပူထူနေချ် Pon.My.Com.83.

8.17 ပေတေ "— (ပေသည့် to be vile, filthy; တေသည့် : to be
dirty, wicked) to be vile, wicked, mischievous. Other
combinations are ဆိုးတေ to be outrageous; မြဲတေ
very poorယုတ်တေ to be vile and evil; တေလေ = a loafer.

ဝဋ်သားသည်ပေတေဆိုးညစ်သောသားဖြစ်ပါလျှင်... မိဘနှစ်
ပါးတို့မှာလွန်စွာဒုက္ခဇာတိမေးလှလေတော့သည် if that son is wicked
and evil, the parents are bound to find themselves in
violent distress. Deedok.8.29. လူကိုခြောက်သည်တော
မျောက်ညစ်တေ the dirty mischievous monkeys, who scare away
the people. Maggha.Lin.253.

See Appendix X.

8.20 ကမ္မင်း "— to be licentious. / Cp. stronger than ကမ္မော့ 8.
cp. ကမ္မင်းထီး၊ ကမ္မင်းခါ၊ ကမ္မင်းခါသား "— လူကမ္မင်း၊ ဘေးဒဏ်ထိ
if a man is licentious calamity will befall on him.
Saga.105. ဟိုတောင်သည်မှောင်အတွင်း၊ မောင်ကမ္မင်းတမ္မိ as I have
been licentious on that mountain and in this darkness.
Py.Z.
Tek.Bo.27.

8.20 လျှောက် — to add to, contribute, intervene. Cp.လောင်း: to supplement.

ညက်ကဝေ၊ ဘာန်ပွေလျှောက်တာဖြင့် ဖွဲ့တောင်တွင် ကံထောင်
 လှိုပေါက်ပါလိမ့် if I, the learned man, in a tumult of wrath
 make my contribution, my qualities will be known by
 the audience. Bein.Py.Z.92. အဟောင်းမပြောက်အသစ်
 လျှောက်လျက် though the old (leaves) have not dis-
 appeared the trees are dotted with new ones. Nemi.B.Py.
7. နောက်ပြောလျှောက်ကာ သွင်းတယ် you aggravate my
 troubles. Yethe Py.Z.30.

8.21 ၃:၃:

— perhaps an onomatopoeic word = abundantly, profuse-
 ly = used sometimes as an ~~emphatic~~ intensive.

ဈေး ၃:၃: ဇော sweat flows down profusely. Bamdu.
Py.Z.8. ခက်တွေပါးသွေးပေါက်ကယ်စီး ၃:၃: ကျင့် ခင်းမချသာ
 I could hardly put my feet down as drops of blood were
 gushing out from my golden feet. Luwun.Py.Z.2.

8.23 ပလိပလာ — falsehood, winsomely. (လိ occurs in လိဆယ် to deceive,
 and ကလိကစာ = deception; ပလိအို: a sly pass). For
 form cp. ပရမ်းပတာ confusion, turmoil; ပလောင်းပလဲ =
 changingly; မရမ်းမရင်း or မရောက်မရက် in disorder.
 သီလဝတီ၊ ဇောဒေဝီလျှင် ပလိပလာ၊ မာယာမသိ: Thilawadi,
 the noble queen, without blandishments or wiles. Kutha.
Py.120. ပုဏ္ဏား သူမိပလိပလာ၊ မေဇောလာနှင့် don't you, evil

brahman come and cajole me. Mahaw.Py.Z.49. သည်လောက်တောင်
ပလီပလာမော့ပါနှင့် မပွင့်ဂုဏ် enough of your winsome
prattle, Ma Pwin. Ye kin.Py.Z.II.7.

XXXX

XXXX

XXXXXX

8.25 ဘော့သွမ်း ။— (ဘော့သည် to be unsteady, dissolute; သွမ်းသည်
to be dissolute; and as intensive in ဆိုးသွမ်း၊ ယုတ်သွမ်း၊ ဂုဏ်သွမ်း
wanton
wanton, ribald; cp. ဂုဏ်သွမ်း derision.

ဇာမ်းတမ်းဟော့ဂုဏ်လွန်သော့သွမ်း၏ cruel and outrageous
and very wanton. Weth.Py.90. ဇာမ်းဇာတ်သော့သွမ်းဟော့ဂုဏ်
မာရ-----ဘီလူးကြီးကာ: the big ogre, cruel and ribald,
outrageous in pride. Pyin.W.Py.67. (သာ:တော်သော့သွမ်းဟော့
ဂုဏ်သည် အရှေ့ about your royal son's ribald and out-
rageous acts. Wiz.Py.Z.).

8.25 ကမ်းမြေ့ ။— (ကမ်း = the bank of a river, lake; မ = negative -
not; ဂြိသည် to be) to have no bank, i.e. boundless.
See ကမ်းမြေ့ဆွေ: boundless grief N.137); ကမ်းကျော် = to
reach every shore - utmost N.110.; ကမ်းခတ် = strike the
other bank, i.e. absolutely accomplished. N.159.Cp. ဝတ်
ကမ်း rules, system, method.

အပါယ်ကျမူလည်းဆုံးကမ်းမြေ့ for endless times they
would fall into the states of punishment. A.H.D.75. ကမ်းမ
ဂြိပါကလာ: နွမ်းအဝီပွေဗျာဆူ boundless are my seething
grief and troubles. Dweme.Py.Z.116.

8.26 သိရိဝိဇ္ဇန္တိကာလကန္တိ ? — Sirivanna and Kālakannī, respectively mean "the splendid beauty" (denoting luck), the "black eared" (denoting ill-luck). Sirī was the daughter of Dhatarattha; Kālakannī of Virupakkha. They both, with many perfumes and garlands, went on the lake Anottata to play there.

At the bathing place of the Goddesses, they, on their arrival there, began to quarrel as to which of them should bathe first. They went to two of the kings of the four quarters of the heaven Dhatarattha and Virupakkha for their decision. These were unable to decide and laid the case before the other two kings Virūlha and Vessavaṇa. They too could not decide, and sent it to Sakka. The latter said to the two goddesses that whoever could first sit or lie on the prepared and unused couch and bed in the house of Suciparivara (pure household), was the proper one to bathe first. Sirī, because of her righteous conduct, was praised and granted her request by Suciparivara. Sirikālakannī Jātaka. J.III.165-8.

9.1 မမြဲတမ်း: — the obvious meaning of this phrase is "can never permanently live together", and its natural application would be to the case of a husband and wife. Here it seems to be intended to express in negative form the same idea as ကွဲလမ်း in the following line. It is probable that the writer originally wrote or wanted to

write some phrase meaning "can never be compared", such as မနိုင်စတတ် , and had to change it to မဖြစ်တတ် to get the ဖြစ်-တတ် rhyme with ကွဲလတ်."

9.1 တတ် — (တ = verbal affix; တတ်: as is nature ~~xx~~ way or custom) natural; preceded by a verb တတ် indicates the action expressed by the verb regularly happens. See စဉ်း N.1. Op.ကောင်း (fr.ကောင်း) ought to 70; တတ် (fr.ဘူး) = ever 152; တတ် (fr.ဘွယ်) may 45; တတ် (fr.လီ) well nigh. 93; တတ် nearly 10. See App. X.

သား၏ရုပ်ရည်သီဒါမည်သားရေကြည်ချမ်းမြေ့တပေါက်ကွက်တတ်
ဝမ်းမြေ့တတ် the looks of a son is like cold water,
a drop of which, when falls on to the parents' mind ,
is sufficient enough to soothe it. Ko.Py.44.အိမ်ကြီးနှင့်သမီး
ခွဲမရေရာကျလျှင်ရေရတတ် whenever our daughter or
sister becomes settled (gets rich husband) we are sure
to live in a big house. Pyinsa.Yag.20.မိစ္ဆာဝါဒီဂြိုဟ်တတ်
as is natural, we have heretical views. Padu.Py.Z.16.

In modern parlance, the meaning of တတ် and တတ် is different. Preceded by a verb they indicate that the action expressed by the verb must be taken reciprocally, e.g. ယုံတတ် = plausible; မတော်တတ် agreed to keep silent.

9.1 ကွဲလတ် — (ကွဲသည် = to differ, be different, လတ် = way, manner) to be a different way - differ.

တို့နေရာနှင့်တာသာကွဲလမ်းခြင်သောငှါဝယ် in this forest
where everything is different from ~~xxxxxxx~~ our place.
A.B.L.II.228. ခြင်ကောင်းခြင်ကြမ်းရှုစမ်းသူကွဲလမ်းရှိသင့်ပေ၏
if we investigate, we shall find the two different kinds
of horse - one good, the other bad. Ibid.139.

xxx

9.2 လမ်း။— road, way. See လမ်းကုန် = to the end of the road; to
the utmost 106; လမ်းတလမ်း in a way 140; လမ်းပန် the
prospect 123; လမ်းချောက် to be right, just, fair, 106. လမ်း
သင့်မလျော် quite unseemly. 34.

ခါးတောင်းပြိုက်မှည့်က်ခြင်လမ်းဖြန် only when I gird up my
loins, it will be proper. Pvinsa.Yag.18. တောတိုကျွမ်းကလေး
တာလဲလမ်းဆုံတိုင်စီရင်လုပ်ပြီးသည့် as I have completed preparing
that little book. Bamdu.Py.Z.9. သူ့လက်ဘောက်ညိုငါရောက်သ-
ဖြင့်လမ်းဆုံသင့်ကျွမ်းလာတယ် because I have been sub-
ordinated to him, my position is unseemly and ugly.
Kaw.Py.Z.14. လမ်းကိုမိမိတောမယ် I am speaking generally.
Pe.Mg.Py.Z.3.

9.2. ဘုရားလောင်းနှင့် ယသောဓိယာ "— the Bodhisatta (Buddha
embryo) and Yasodharā. They had been mentioned as husband
and
/wife in numerous jātakas, a few of which are, the Kusa,
the Kandahāla, the Candakinnarā, the Cūlla Sutasoma, the
Mahājanaka, the Maha Ummāgga, and the Vessantarā.
Yasodharā is also called Bhaddakacca or

(Bhaddakaccānā) Bimbādevī Rāhulāmātā, which were, probably, the descriptive epithets applied to her, and which later became regarded as additional names. See D.P.P.N. II.741 ff.

Buddha,

In the time of Dipaṅkara ~~Randaṅka~~ when the Bodhisatta was born as Sumedha, she was a brahmin-maiden, Sumittā by name, and gave eight handfuls of lotuses to Sumedha, which he, in turn, offered to the Buddha. Dipaṅkara in declaring that Sumedha would ultimately become the Buddha, added that Sumittā would be his companion in several lives. D.P.P.N. II.743.

9.3. မယ်တော်မာယာနှင့်သုတ္တံ ၁၃၄ "— Māyā and Suddhodanā, mother and father of Buddha Gotama respectively. They had been mentioned as wife and husband in numerous ^{past} ~~past~~ birth stories of lord Buddha.

Māyā is mentioned in several jātakas as the mother of the Bodhisatta, e.g. in the Alīnacitta, the Kaṭṭhahārī, the Kurudhamma, the Kosambī, the Khandahāla, the Dasaratha, the Bandhanāgāra, the Mahāummagga, the Mātuposaka, the Vessantara, the Susīma, the Somanassa, and the Hatthipāla. D.P.P.N. II.610.

Suddhodana was the Bodhisatta's father in numerous births, but he is specially mentioned as such by name in only a few jātakas - e.g. Kaṭṭhahārī, Alīnacitta, Susīma, Bandhanāgāra, Kosambī, Mahādharmapāla, Dasaratha, Hathipāla, Mahāummagga and Vessantarā. D.P.P.N. II.1202.

9.3 ရကုလမာတာနှင့်ငှင်းဝါလင် ။—— Nakulamātā and her husband -
Nakulapitā.

Nakulapitā and Nakulamātā. A man and his wife, householders of Sumsumāragiri in the Bhagga country. When the Buddha visited the village and stayed at Bhesakatāvana they went to see him. They immediately fell at his feet, calling him "son" and asking why he had been so long away. It is said that they had been the Bodhisatta's parents for five hundred births and his near relatives for many more.
D.P.P.N.II.3. See also Budh.Tr.286.

9.7 ပန္နက် ။—— ^{also} / ပန်နက်(ပန်သည့်) = to ask leave respectively, to beg;
ရက် = property, as in ပိုင်ရက် one's property; လက်ရက်
the property of the hand, i.e. weapon^{N114} property begged
for — a boon, a wish, a vow.

ဧကန္တပုဏ္ဏား၊ ဖခင်ဆေးယဉ်းသဘောပန်နက်၊ ငြိမ်စာဂွက်သည့်မည်လည်း
ကောင်း it amounts to praying in the mind and taking an oath

"let me be miserable and distressed". Ko.Py.23. ခြေခံဝန်တော်

ကျိန်စာဂွက်မှ၊ ဘုရားဝညာ ^{could} ≠ the knowledge that ~~xxx~~ be
obtained only when he made a firm vow and took an oath.

Thuta.Pf.67. သစ္စာလေးချက်ကို ပန္နက်မိဋ္ဌိ၊ နှစ်ညွှတ်လို့ မန်မီးလျှင်
we together will resolve to make a vow in the four truths.

Mahaw.Py.Z.31. ငြိမ်စာဂွက်သည့်အင်၊ ပန်ပန္နက် နှော့ညှိသင်

I will plight my troth, to prove that I shall be faithful.

Po.Py.Z.47.

9.8 ဘူရင်။ — ဘူရင် or ဘူရင်သ 85.
 29./ (P.bhūjāṅga + sīsa) the head of a snake
 i.e. one of the pearls ^{which} originates in the snake heads. Its
 colour is brownish green, and it is very clear. There are
 eight kinds of pearls, the first originates in the elephant's
 head, second in the pig's eyeteeth, third in the snake's
 head, fourth in the clouds, fifth in the bamboo, sixth in
 the fish heads, seventh in the conch shells, and eighth in
 bi-valvular shell fish. K.L.D.127-8.

The word ဘူရင်သီသ is shortened to ဘူရင် or ဘူရင် or ဘူရင်သ
 for metrical convenience as ဇမ္ဗုဒိပါ fr. ဇမ္ဗုဒိပါ Zambudipa
 island 5; ဇမ္ဗုဒိပါ fr. ဇမ္ဗုဒိပါ Burma 87; ဟံသာဝတီ fr. ဟံသာဝတီ Hanthawaddy
 province 81; is generally used metaphorically = beautiful
 girl, in songs.

ခွန်ကြီးမြို့တော်ပါဘူရင်သ၊ မြေကပြည်တန် priceless
 pearl, please reply to me. Shwenan.20. သည်ထုံးကိုယူပါဘူရင်
 သ ဟုလဲမြို့ take this precedent, O maiden comparable
 to the pearl. Ibid.89.

9.9 (ရှည်)ညောင်း။ — (to be stiff, tired) = after being long
 confined to one position or putting forth a continued
 effort: often found in combinations as တြာညောင်း၊ မြင့်ညောင်း
 27; ရှည်ညောင်း = to be of great duration in which word
 ညောင်း serves merely as an intensive.

ဘူလလ်လောင်းလည်းတြာညောင်းမြင့်ရှည်ကြီးကြီးတွင် the child,
 the king embryo has been in the ^{same place} country for a long
 long time. ~~XXXXXXXXXX~~ Dewa.Py.Z.25.

9.15 ဂြိုဟ်ကစား: — (ဂြိုဟ် = P.ဂြိုဟ် = intellect, wisdom, ingenuity;
ကစား: to play, exercise) exercising one's ingenuity.

အုပ်ချုပ်သောအစိုးရတို့၏ ဂြိုဟ်ကစားခြင်းတို့ဖြင့် ဟူ၍လည်းဆိုလိုက်
ပေသည် it can be said that this is a clever move on the
part of the ruling government. Dagon.Aug.1930.5.

Cp. မျက်လုံးတော်မကစားသဖြင့်လည်း မသိ as he moves
not his eyes, he does not know that the carriage is going.
Temi.Z.108.

9.17 စလွန် — properly သလွန်, some times သာလွန် (? Mon. Salun ဆွင်
high) divan, bedstead of people of high ranks usually
royalty.

The author of Sh.N.D., however, claims it to be a
Burmese word as manifested in the following passage of
his book. လိုရေရာကို အခြားနေရာသက်သာလွန်ပြုကြော်၍ သည်ဖြစ်
သောကြောင့် သာလွန်နေရာသို့လည်း သွားလျှာသဖြင့် သလွန်
ခေါ်ဝေါ်လေသည် as he was fond of that place more than
any others, he called it သာလွန် (surpassing others) and
later on it became to be called သလွန် (where the ā sound
is omitted from သာ). Sh.N.D.37.

For interchanging of စ and သ, see စနစ် < သနစ်
plan, circumstance; စလဲ < သလဲ sand; စလဲသီး < သလဲသီး
pomegranate.

9.20 ခရောင်း— (ခသည် to wait upon, pay respect; ခောင်းသည် to be long; see ဂြုဉ်ခောင်း ၉.) to wait upon patiently, i.e. to wait upon submissively. More common phrases of the same meaning are ခစားသည် ခညွတ်သည် and ခယသည်။

နတ်ဝဂ်သတ်အပေါင်း ခရောင်းဂုံဝန်းလျက် (Nemi) surrounded in reverence by a congregation of the Nats. Nemi. 43.

လူနတ်ဗြဟ္မာသတ္တဝါ အပေါင်းတို့သည် အဝံတော်၌ ခရောင်းကိုင်ရှင်းကြကုန်၏။
All the beings - human, nats and the Brahmas have to come and pay obeisance to (the Buddha). Th.Th.P.D. 183.

9.20 ဖျောင်း— wax; by form of ဖယောင်း— ဖျား from ဖုရား = my lord or my lady; O.B. ဖုဂ္ဂ from an older form ဖုဂ္ဂဟ = Buddha; သွင် from ဘဝင် mind.

ဖြူဖျောင်း ရွှေတန်ဆောင်းနှင့် with the golden light of the emerald candle. A.B.L. II. 150.

9.21 သူရော— — Suja (high born) one of the four wives of ~~magha~~ Magha (the king of the Devas) and his maternal cousin. D.P.P.N. II. 1182. See also the Kulavaka-Jātaka. J.I. 76-83.

9.21 ဖျူငြိ— — / ^{or ဖျူဟာ} (P. vyāharati = to utter, speak) courteous behaviour, politeness. ? where

ဖျူငြိကားဖြင့် ဖျူသို့ဆို၏ he spoke affably. Z.P.K. 94.
ဂွဉ်သောမျက်နှာနှင့် ဖျူငြိမူဖြင့် she receives (her husband's friends) with kind expressions and a happy face. Manu. 339.

သူတော်စွာတို့ကျင့်ရာသောလျှောက်-ဇာတ်ပျူဟာနှင့်မေတ္တာကြီးရစ်
as is the habit of the virtuous people ... I have bound myself
with you by means of a string of affection and affability.

Shwehin.Py.24. လူ့သက်သက်ပျူဟာပြု၍ (forests) receive (the
king) courteously in the fashion of human beings. Wila.Maw.25.

9.22 သိုကမို — ကသိုကမို (သိုသည် ? to put by: an augmentative particle;
မိုသည် to be raised) = putting (on clothes - perhaps stuffed in
and bulging); hence in a slovenly manner; a state of disarray.
The prefix က is dropped for metrical convenience: and မို is
changed to မို to rhyme with ဂို. For form cp. ကတိမိကပါ: N.8: ပျာ
ကယာ fr. ကပ္ပာကယာ N.90.

ဆိုက်လာတဲခင်စနဲ: သိုကမိုသိုကမို မေခင်လိုက်ပါလို့^{I,} this maiden
ran hurry-scurry after my brown flower (lover) that has just
arrived. Shanmin Py.Z.32. ဆွေသိုကမိုဘို(ပို)ကဂိုငယ် O my dear,
dressed in a dīsarranged manner (supposed to be lovable). Kaka.
Py.Z.13. ကသိုကမိုကပိုကမိုဘိလပ်သည့်သရက်တိုက်ထွက်မှဆင် she dressed
herself carelessly (i.e. with "sweet disorder" in her dress)
only with the English chintz from the big firms. Kula.Py.Z.34.
Also Shwemyet.Py.Z.88.

9.23 ကိုယ်လုပ်တော် — (ကိုယ် = person, body; လုပ်သည် = to do, work; တော်
honorific affix) one who attends to king or prince - concubine
(of a king). ကိုယ်လုပ်တော်ခုနစ်ယောက်တို့နှင့်တကွ together with
seven concubines. Yaz.62. ကိုယ်လုပ်တော်တို့နှင့်မြင်သည့် သားတော်
သမီးတော် ၆ "The number of sons and daughters born

from the concubines is six. Alaung.Aye.124. ခေတကရင်ဝယ်
ကိုယ်လုပ်တော်အဖြစ်ဖြင့် to be as a concubine at the
 royal feet. Han.Aye.38.

9.23 ပိုကရို။ — fr.ကပိုကရို (ပိုသည် = to exceed, be superabundant;
 ပို a reduplicative of ပို as inကပျာကယ(fr.ပျာသည်); ကသီက
 ရို (fr.သီသည်) = hurriedly); in a state of disarray.
 See သိုကမို ၃. and သီကရို N.134.

The word, ~~is~~ also spelt ဘိုကရို, is usually applied to the
 manner one is dressed, e.g. ဘိုကရိုလှလှ၊ ရွှေကိုယ်လှလှနှင့်ရှင်
 with a disarrayed (dress), your golden body is delicate,
 graceful and perfect. Mahaw.Py.2.5. ဘိုကရို၊ ငိုမလှို မာနနှင့်
 ချီ she with a disarrayed appearance, as if to weep,
 works herself into a passion. Gita.163.

9.24 ပုသိမ်။ — Bassein, a town in Burma ~~on~~ to the ~~South~~ West of Rangoon.
 Here it means the kerchief bearing this name. A.B.L.?
ဆင်ပေါင်းတော်ရွှေပုသိမ်နှင့် wearing a cap of golden Bassein
 shawl. A.B.L.II.16.95. J.B.R.S.XXXI.2.n. See ပုသိမ်ဆိပ်
 Bassein shawl of new designs. 110.

9.24 လက်ကန်တော့တင်။ — to place the robe or shawl or garment on
 the left shoulder and under the opposite arm - probably in
 token of respect.

in Burmese.

U Awbatha, the author of the ten Jātakas (translated the
 pāli phrases ekamsaṃ katvā (lit. to do on one shoulder) as

(တထည်သော လျှော်တောသက်န်းကို) လက်ကန်တော့ ခံပယ်တင် ကိုယ်ဝတ်
 ဂုံတော်မူ၍ throwing (the black antelope skin) on one
 shoulder. Temi.Z.180. Also Weth.Z.170.

Similar terms are လက်ကန်တော့လျှော် — ကိုင်၍ — စမ္ပိုယ်တင်
 and လောဘကတင်။

10.2 - တဲ။ — also — တည်။ a verbal affix freely used by the play-
 wrights, probably denoting a quick happening. See ဖြောင့်တဲပါ
 tell me at once 13.

ဒကာရာမရှိဘဲ၊ သေတဲ့ရော့မဟယ် you'll die on the spot
 without ^{any} ~~any~~ marks of injury. Thaton.Py.Z.21. သေလျှင်သေတဲ့ပါ

if we were to die, the sooner the better. Luwun.Py.Z.21.

နောင်ခါရေးကိုတဲ၊ တွေးတဲ့ကာ struck by the thought ^{the} of/future.

Ngakyin.Py.Z.6. တွဲကာနွဲ့ကာ၊ ချော့တဲ့လာအောင် so ^{as} ~~that~~ to make
 him come to coax me in a fondling and wheedling manner.

Omma.Py.20.

မိုးစိစိလွေလွေ၊ မေးတည်သော် when the burnished gold
 (the girl) smilingly asked me forthwith. A.B.L.II.14.

သိသာအောင် ဖြောတည်ပါ explain to me without delay.

Mani.Z.66.

10.5. တလိုင်။ — Talaing - the derivation of whose name and origin
 had been ~~many times~~ disputed much. Prof.G.H.Luce
 seems to have settled these controversies once for all.

According to him, the name Talaing as applied to
 the Môn people is first met during the period of their

subjection to Pagan. It occurs in the form Tanlaing
(တန်လှိုင်), in a Burmese inscription dated 1204 A.D. (1082)

It is thought to be derived from Telinga, a variant of ~~Kali~~ Kalinga, the name properly applied to a tract of country from the Mahānadi to the Godāvari, and vaguely extended beyond these limits, and is compared to Kēling, which is used to denote Indians in Malaya, corresponding to Kāling in Siam and Kling in Cambodia. It is supposed that Talaing was used indiscriminately by the up-country Burmans to describe all residents of Lower Burma whether immigrants from India or not, and that, as the alternative word Kalā attached itself more particularly to the Indian immigrants, the meaning of Talaing got limited to the indigenous Mōns. In this connection also may be mentioned the epithet Ussā i.e. Orissa or Orissan, applied to Pegu in Burmese, but never in Mōn writings. Ussa Pekū-Orissan Pegu, occurs in early Burmese inscriptions, in one of the older parts of the chronicles, as well as in literature.

10.6 တကဲ — fr. တကယ် or အကယ် really, verily. တကယ် is changed to တကဲ to rhyme ကဲ with ကွဲ and လှည်း: ၆p. တွေး for တွေ N.36: တွေး: for တွေ N.91.

10.6 ကျိကြ — ကျိ kyi = a granary which holds about four times the capacity of a ကြ kyá. ကြ = any granary capable of hold-

ing 256 `tiṃ (တင်) of grain; (one `tiṃ = approx. one bushel).
 This commonly misspelt as ကျိ , and is generally found used
 in combination with ကျိ . See Thu.Hmy.Py.49; Su.Py.16;
Nemi.B.Py.115.10; Nemi.M.Py.77; Yaz.35.

The standardised measurement of grain is as follows:

4 pyi (ပြည်)	—	1 sei ? (စိတ်)
4 sei?	—	1 `tiṃ (တင်)
4 `tiṃ	—	1 to' (တို့)
4 to'	—	1 pou' (ပုတ်)
4 pou?	—	1 kṣ' (ကန်)
4 kṣ?	—	1 kya' (ကြာ)
4 kya'	—	1 kyī (ကျိ)

See S.Py.A.II.51 and M.W.57.

10.7 ဖြူ — to be many, abundant; generally used in combina-
 tions with other such as ဖြူပုံ Gahta.Py.50; ဖြူပေါ်
Weth.Py.3; ဖြူပုံ Para.Py.54; ဖြူပေါ် Buri.Lin.24; ဖြူပုံ
Su.Py.13; ဖြူပွမ်း Widh.Py.45; ဖြူဖို့ Tavoy.Yaz.246; ဖြူလို့
Thu.Tha.Py.140; ချားဖြူ Mahaw.Py.Z.3 where the word ဖြူ
 emphasizes the great multitude.

10.8 ကတော် — See ကတော်ညွှန် N.155.

10.8 ဂရု(မ)ထင် — (ဂရု = P.garu = heavy opp. lahu = light; မ ≠ not;
 ထင်သည် = to think) to think of importance, to give heed
 to. Other combinations similar in meaning are ဂရုစိုက်

ဂရုထား၊ ဂရုဖြူ

Translation of ဂရု by အလေး:weight gives the combination အလေးဖြူ to attach importance to; to give heed to.

ဂရုမခိုက်ပါနှင့် ခင်အုံးဂုဏ် don't pay heed to them Khin On, my dear. Mr.III.42. သာသနာတော်ကို ငြာဉ်ညှိလေးမတ် ဂရုဖြူသော မင်း၏လက်ထက်မှ in the reign of the king who affectionately valued the religion. Th.Th.L.43.

10.9 သက်ကြား ။ — (အသက် = life; ကြားသည် ? to be of different colours, perhaps referring to the hair) old aged person - a term of appellation used mostly in derisive sense.

မဟာလ္လကောသကကြားသည်သည် mahallako - the aged man. W.M.A.N.III.269. သေလုနီးရီးသက်ကြားကြီးက the gaffer~~ks~~ at ~~xxx~~ death's door. S.D.W.67. သည်လူအိုလင်သက်ကြား(ကြား) this old aged husband! Weth.Py.Z.119. သူတော်အို ငါသက်ကြားမှာကွယ်, I, this aged acolyte. Settaw.Py.Z.65.

10.10 ကလော်-ဂွတ် ။ — (ကလော်သည် = to prize up; and ဂွတ်သည် = to revile, to abuse). Hence, to revile, in unmeasured terms. There are other combinations. ကလော်ဆဲ၊ ကလော်တုတ် which convey the same idea. See ကလော်ဆဲ 39. မချော်ချွတ်ကြွင်း - ကလော်လှိုဂွတ်လှိုကလိ don't you try to be funny. I will expose and revile you.

Po.Py.Z.93. ကလော်လှိုဂွတ်လှိုဂျ်မကောင်းဘဲနေတော့မယ် it

wouldn't be pleasant if I rail at you. Komi.Py.Z.21. တက
 ကိတော်ကလော်တုတ်လိုက်ရ really! if I revile
 you in unmeasured terms. Boycott.210. ကလော်လို-တုတ်လိုက်ရလား
 shall I revile you in unpleasant terms ? Sekkein.Py.Z.26.

10.11 သွပ်တွပ်တွပ် " — fr. (သွပ်သည်) to be half cracked; တွပ်သည်
 is a reduplication of သွပ် . A few similar combinations
 from this book are e.g. အပ်တပ်တပ် reluctance 74; တောင်တောင်
 တောင် effrontery 111; ငေးတေးတေး agape 74; ပေါ်တော့
 တော့ light-heartedly. 73.

Cp. ပေါ်တော့တော့၊ ဂွတ်တွတ်တွတ် flighty and half-
 cracked. Sayawun.Py.Z.10.

10.11 ဖြည်းစပ်စပ် " — or ဖြဲစပ်စပ် (ဖြဲသည် = to pull open, to make
 gape; စပ်သည် = to unite, connect) to gape and close
 (the mouth) i.e. half open half closed — smirk, grin.

သို့သော်ကော၊ အကြပ်ထိကျတောင်ဖြဲ၊ ဖြဲစပ်စပ်လုပ်နေရသေးတယ်
 how can you smirk in such a fix! Khin.Myin.W.II.24.

ဒီကောင်မျက်နှာက ချိုမြေ့ချို ဖြဲစပ်စပ်ခွင့် This fellow has a
 simpering and smirking look. Colloq.

10.12 အငေါ်တူး " — (ငေါ်သည် = to project — hence to speak; တူးသည်
 to be burnt) ? to speak caustically, to scold. Cp.
 ငေါ်သည် to have an unpleasant taste (as a dish); ငေါ်သည်
 to be saucy in words; ငေါက်သည် to scold 10.

The word ငေါ် however was used in good sense in the

earlier period e.g. ဂျိသိုဇေဇော်ကျောက်ဇော်သော်လျှင် after in-
forming (the King) fully thus. Weth.Py.20.

အင်္ဂါတူပါလေ၊ ခေါ်အထူးမှတော့၊ ကတော်ရှုံးဟာ၊ ခေါ် as you are the
chief lady wife, you are too harsh in your address and
answers. Bein.Py.Z.45. အင်္ဂါတူလှချေ၊ မတော်ပါဘူး၊ ကိုဗျား
how acrimoniously you speak: it is not proper, sir. ibid.
50.

10.13 ဝလောကီ။ — (fr. လောကီ to be enough, fit) — well nigh,
nearly. For form see ဝတား xxx N.9.

လွှဲမတ်အာဘော်၊ လင်ဂုသော်လည်း၊ မပျော်စလောက် Though I
could spread my influence all round, it wouldn't make me
happy enough. Mani.Z.85. လောကျား၊ တလောက်၊ သိုလောက်သည့်
I am fit to be called a very man. Mahaw.Py.Z.11. တခွန်ငယ်
ခေါ်အလွမ်း၊ နော်ဇေဝလောက်ပါဇ် an address from you, is
sufficient to ease my yearning. Luwun.Py.Z.37.

10.15 ငေါက် — lit. to be sticking up or out — is more than ငေါက်
or ငေါက် for which see အင်္ဂါတူ 10.; fig. = to taunt,
bark, scold, as in အော်ငေါက် to bawl and bark; ငေါက်ငက်
ငေါက်ငက် to taunt.

မာန်စောင်လောက်၊ ဂြိုဟ်ငေါက်လွန်မိ၊ ဒေါသရှိလည် if I, in my pride,
had ever been angry and had used violent language. Ko.Py.
120. ငေါက်မညှပ်ဝေး၊ ချဲဟဲနင်ထဲလို့၊ ခေါ်ခဲဘူး I had not even
addressed him (the son) as "hey! you" let alone taunting
him. Wiz.Py.Z.3. သမီးပျိုငယ်လို့၊ မဆိုလောက်သေး၊ ချဲငေါက်လို့လဲမခေါ်

ဘော်လှိုလ် မဝေဝေ she being a young daughter of mine,
 be reasoned
 and not yet fit to ~~maxxxxxxx~~ with, I have never called
 her threateningly nor ever spoken to her loudly. Saw.Pe.
Py.Z.1.5. (အလှိုမဝေဝေမပါနှင့်ပတောက်မန်းတို့ရယ် O padauk
 flowers, please don't scold me. Bein. Py.Z.43.)

10.16 ကရော်ကမည် — or ကရော်ကမယ် (ကော်သည် = to jest: as in သရော်
 သည် to ridicule: မည်သည် = to bename, known) ? no-
 toriously ridiculous - nonsensically, flippantly, ridicul-
 ously. Also ကရော်ကမည်. For form see ကတိမ်းကပါ: N.8.
 အမူးအမော်စုံဆန်ပျော်လျက် ကရော်ကမည်၊ တလည်လည်တည်
 the people, intoxicated with the pleasure of travelling
 upward and downward (in the transmigration), are drifting
 aimlessly round and round. Para.Py.60. သမီးတော်ကို ကရော်က
 မည်တောင်းလာသည်မှာ that they have ridiculously come and
 asked my royal daughter's hand. Dewa.Py.Z.12. သယ်ကရော်က
 မယ်နှင့် ခွယ်ဆိုးလတ်လူ့အညစ်ကို ရှုမြင်ကာ သေပွဲမှန်ပြီမို့ Pah! Non-
 sense; such a wicked and dirty creature as you are bound
 to meet your death under the royal punishment. Mahaw.Py.
Z.48. ဂေါပါသော်လဲ ကရော်ကမည်ချော့မြည်မြည်နှင့် You still
 behave like a ludicrous fool in spite of my requests.
Buri.Py.Z.49.

10.17 ချင် — or ချင် (fr. ချင်သည် = to want) a noun formative
 suffix, a wish, See စလောက် N.10. Appendix X.

တွေ့ဆုံ ပျော်ရွှင်ကုသရာသည် "ချမ်းသာချင်ကုသရာသည်: contrive to
 cure the patient: he may probably be saved. N.Ng.8.21.

မုနိသွတ်တင်တောစချင်ဟူ expressed a wish that the apex
of sages (Buddha) preach a sermon. Bal.Py.4.

10.19 သဝေချာထိုး "— (သဝေ or သွေ = to go astray; ချာသဉ် to gg
round; ထိုးသဉ် to dash, dart, stagger) to dash, reel
round and round. The complete phrase and parts of it are
used to express aimless wandering, motions not under con-
trol, bewilderment. N.B. သဝေထိုးသဉ် to make the symbol
representing the vowel ၆ in combination with another let-
ter - to make a curly mark.

သဘာကကိုစေလိုက်မည်သဝေချာထိုးရော့လဟံ I will send
the demon: let them go helplessly astray! Zawta.Py.Z.78.

^{၆၃သဝေ} မြိုင်တောမဝါသဝေချာရှုနွ်လိက်မည် I shall travel round and
round in the Himalayas. Padu.Py.Z.17. မတည်နိုင်သဝေချာ မှာ

လျှင်ရုံ unable to endure, my distress has completely
overwhelmed me. Pon.Taya.30. တိုင်လှော်တိုင်သဝေထိုးအောင်ခိုး
လိက်ရမှ till I have painted the whole country red.

Wix.Py.Z.25. ချာသဝေသာမေလထူထူလျှီကုလျှီပါမက်: O my dear,
please gently help me: I am staggering round and round.

(drunk). ~~Pap.Py.Z.13.~~ Pap.Py.Z.13.

10.20 တစောက်ကမ်း "— lit. means a steep bank: when applied to a
person, it denotes plunging headlong into any affair:
hence, reckless, rashness.

သကသောတောက်လွမ်းတစောက်ကမ်းဖြင့်စေရမ်းတော့ choosing the
witness not recklessly nor indiscreetly. Widh.Py.39.

မုက်ဆွဲမဲ့မောက်ရဲနိုးကာတစောက်ကမ်းစိတ်ကူးနှင့် I, this obscure queen of the Northern palace, will plot violence (against the S. queen). Zawta.Py.Z.10.

10.213ရဟော || — sometimesတရဟော 63: orဒလဟော fr.တဟော, the letter ~~တ~~ or ~~လ~~ is an emphatic particle. (တရ|တလ|ဒရ and ဒလ thus suggest intenseness, force, violence; ဟော in a torrent, as water) a violent torrent. Some such combinations from the book are ဒရကြမ်း (fr. ကြမ်းသည်) in a very rough manner 103: တရဝပ် (fr. ဝပ်သည်) continuously, repeatedly N.57: တလပေ (fr. ပေသည်) besmearing with dirt. 11. See Appendix X.

Cp. တရကြမ်း Moul.Py.Z.133; တလကြမ်း ibid.65, and Sawmya Py.Z.136; တရဝပ် Pondaw Py.Z.122 တရရှောက် ibid.124 တလဝပ် Sanda.Py.Z.43; တလပေ Settaw Py.Z.47 ဒလပေ Rupa Py.Z.113.

သံသရာဒလဟောသို့မော်မဲ့ပေါ်မော် we are bound to float and sink in the torrent of transmigration. A.F.D.7. တလကြမ်းဆိုမင်း နှင်လျှိုအင်မတန်ပန်းလှဗြီ because we have travelled with all speed on a strenuous journey, we are very tired. Moul. Py.Z.133. လက်ဂုံးကလျှပ်လှိုက်ကော - - - တရဝပ် my arm is quivering continuously. Pondaw.Py.Z.122. ငါသမ္မာကိုမညွှာတာက - - - တလပေဆဲဗြီလျှင် notwithstanding that I am a monk, they railed at me in a very filthy language. Settaw.Py.Z.47

10.22 သံတော်ဦး---ဇော " — usual form is သံတော်ဦးတင် (သံတော် = the royal voice; ဦး = the head; တင်သည် = to put on) to put ~~on~~ the royal voice on one's head, i.e. to speak to a king.

This phrase, however, is used here in jest. Thus, the word ဇော is employed instead of တင်

အပျော်ကြူးသလို သံတော်ဦးဇောပါတယ် I, in my unbounded joy, speak to you. Zawta.Py.Z.12.

10.23 ယခေါင် " — (အခေါင် the top, summit) time pertaining to the remotest antiquity, more ancient than ယခင် = olden days. For form cp. ယခု (fr. အခု) now.

ယခေါင်ကမ္ဘာကြာမြင့်စွာသာ : since the ancient worlds long time ago. Para.Py.110. ယခေါင်စေ့မင်းရှေးဇာတိကဦး ^{past} about the events of very long/and ancient days. Bal.Py.4.

ပေါက်ကွဲသောသားဦးယခေါင်က၊ လောင်ဖြူမင်းသွေး၊ ခုလူတေးကဲ့သို့ like Sukkate, the son of King Kyaungpyu, in the Pokkan city of olden days. Pap.Py.Z.9. ဟူပေကံယခေါင်ကအိမ်ထောင်

ဖူးကျမ်းဝိဇ္ဇာ - - - - - in the ancient books on marriage. Boycott.52.

11.1 လျှောင်: " — to diffuse or be diffused. Cp.လောင်: andလျှောက် to to add more to, increase.

ကျေးဇူးနဲ့လျှောင်:တပည့်ကောင်းတို့ O my good pupils, whose fragrance of merit is diffused (throughout the land).

Nemi.M. Py.7. ငါးမျှော်လားပေါင်းကြိုင်ကြိုင်လျှောင်:၍ permeated with the sweet smell of the five kinds of lotuses. Thu. Hmy.

Py.49. ခံစားသောဒဏ်နဲ့လျှောင်:လျက် filled with filthy odour.

Nemi.Z. 83.

11.2 သောသော " — (သောသည့် = ? to make a noise) noisily, tumultuously, Cp.သောသောသောသော meaning the same. Combinations where သောသော is found are သောသောဒုတ်ဒုတ် tumultuously; သောသောညံ့ညံ့ uproariously; သောသောဖြူဖြူ altogether in a hurry.

In the popular use, သောသော seems to have reference to number rather than to noise; as သောသောဂုံပတ်မြို့: မတ်တညွန့် surrounded by bustling ministers Widh.Py.16. ဂွေဥပုတ်သောသောညံ့မြို့ the golden city resounding with noises. Mahaw.Py.Z.7.

11.3 ကြွက်လောဆံ " — (ကြွက် or ကျက် noise: လောသည့် to repeat with a greater force; ဆံ ? perhaps the reduplication of ညံ့ = to be noisy as in ညံ့ဆံသည့်) din, commotion. The usual phrase is ကြွက်ကြွက်ဆံ or ကြွက်လောဆံ N.107.

Cp. ညံ့ဆံကြွက်လောဆံ: ဆံသည့်ပင်သော: လွတ်အောင်ဉာဏ်ဆင်၍ we have been deliberating uproariously over a means of

escape from the (impending) danger. Moul.Py.Z.90.

- 11.8 ၀၆၈ " — sometimes spelt တဇ္ဇေ but commonly တဇ္ဇေ (Perhaps from P. tajjeti = to frighten, threaten) a spectre.
 မှတ်ကြီးစရွေးအနေတူလှ the posture resembling a great evil spirit or a spectre. Nara.Py.142. စရွေးပုဏ္ဏား the ghostlike brahman. Buri.Z.Py.14.
 လောကတွင်တဇ္ဇေဟူ၍ရှိကြောင်း in the world, there do exist such beings as ghosts. Tajj.19.
 အိလူးပျော်ရွှေလူမတွေ့တဲ့တဇ္ဇေကျွန်းကို to the spectral island where the ogres enjoy themselves and no human beings can be found. Wiz.Py.Z.33. တဇ္ဇေတစ်ပြိတ်အဟိတ်အဆိုး၊ အရိုင်းမျိုးတွင် among the irrational, wicked and beastly creatures - ghosts, evil spirits and preta. Para.Py.61.

- 11.9 သိုင်းကြီးဝိုင်းကြီး၊ (အလှိုင်းကြီး) " — (သိုင်းသဉ် = to pass a garment or rope around something and secure the ends; ဝိုင်းသဉ် = to surround, encompass) to make elaborate preparation - i.e. circumlocution, bragging. See အသိုင်းအဝိုင်း: circumlocution. 109.

Cp. သိုင်းကြီးဝိုင်းကြီးအလှိုင်းကြီးနှင့် --- တမေ့မေ့ဝင်ငါးလုံးအိုးမှာ ချိုကျန်လျှင်သတ်ပါတော့တဲ့ he bragged and boasted that he was ready to die, if he could not finish up the five pots of rice, each holding 1/16 th of a bushel, even including the burnt rice. Pondaw.Py.Z.49.

11.12 နှက် — to be filled, full, packed; to fill full, drive in tight.

ဆိပ်နှက်ပြည့်လျှမ်းရင်ပါးဝမ်းတွင်း in the serpent's womb packed with poison. Buri.Z.Py.58. နှစ်စေ့ကိုညပ်တိတ်နှင့်အသိပ်ပြည့်အောင် နှက်၍ stocking the bowl tightly to its brim with sesamum seeds.

Naraw.My.12. ခါးဆစ်အထက်အရှင်ယဉ်ကြမ်းသပ်နှင့်နှက်သို့ I could hardly breathe, as if a wedge had been driven tight through above my waist. Bamdu.Py.Z.94.

11.13 ဘက် — also ပက်ပင်၊ ပဲ၊ ကပက်၊ ကမင်၊ ကပ် — even, though.

ပင် and ပက် (in old pronunciation pan and pak) are probably variations of same root. See ပင်ပင်: N.116.

ဆေးဆီဘက်၊ ဖြန့်ပါလျက်နှင့် notwithstanding that it is the real lion's quintessence. Omma. Py.11. ကမ်းကုန်အောင်ဆွင်စင် စတင်ခင်ကဘက် even before (Yama) pulled the string to the full extent in bending (the bow). Yama.Yag.I.16. မိမိကိုယ်ပက်မိမိမျက်၍ ~~one ruins oneself.~~ Pyin.W.Py.64.

11.13 စွင့်စွင့် — (fr.စွင့်သည်) high, lofty. Cp.လွင့်လွင့်၊ ဝင့်သည် all suggest loftiness.

အရွှေ့တောအထက်သို့စွင့်စွင့်မြင့်တက်၏ accuggato - towering very high. W.M.A.N.II.40. ထောင်ကြားစွင့်စွင့်၊ မာရဇွင်သာ displaying arrogance and defiance. K.M.D.175. စွင့်စွင့်ဝံ့နု၊ မြဲမြံစွာ ဖြ after doing profound obeisance. Kandaw.My.Com.5.

11.15 (နွှဲ)ပိုတာ — (ပိုသည် = to be lean, thin; တာ ? an expletive)

- usually used in contemptuous sense.

ဣကာမကလေး: ပိန်တာတာကို a bony hen. Dweme.Py.Z.17. ငေါ်
 မောက်တဲခေါင်နီဇ္ဇာသည့်လောင်ပိန်တာ ဖြစ်လိမ့်မည် she whose
 pride soars to the high (celestial abode called) Nimma, will
 certainly be made into a thin cat (nonentity). Zawta.Py.Z.11.
 ငါ့ဆားငယ်သူ့မောင်လေးပါတဲ့ချွေးမပိန်တာ that contemptible
 daughter-in-law for whom my son has tender affection.

Ukkala.Py.Z.10.

11.15 ငါတကောကော။— (ငါ = I; တ = a linking particle frequent in
 augmentations, e.g. ချွေးတယိုယို fr. ချွေးယို - dripping with sweat:
 မှန်တလည်တည် fr. မှန်တည် - always looking herself in the mir-
 ror; ကောသည့် to stick up, be elevated above the surrounding)
 to boast "I'm it". Also ငါကောကောသည့်။

ငါတကောကောကောခံရဖို့မိမိနီဇ္ဇာ:သွေးမှဖြင့်လည်နံတားကို၊ ဖြေကန်ကလေး
 ပေးလိက်မည် if you threaten and defy me with vain-
 glory, I'll give you a little kick on the side of your neck.

Po.Py.Z.93. — လူကျော်လူစောငါကောကောထိုက် I am famous
 and renowned; I can make the boast "I'm it". Kutha.Py.75.

အဟံပုရိသော၊ ငါကောဟုကောလျှင်လည် when I boast [aham pūriso]
 "I'm it". — (aham pūriso lit. = I am a man). Pon.My.Com.29.

11.18. လူတလုံး။— (လူ = man; တလုံး: one round thing) a complete man
 i.e. a full-fledged man. Cp. တအိမ်လုံး: The whole house; တကိုယ်
 လုံး: the entire body; တယောက်လုံး: as in ဂြင်ဘုဂြင်တ
 ယောက်လုံး: a full-fledged king, a person who calls himself

a king.

လူတလုံ၊ ဘုန်းကြီးတပါးလုပ်ကြံလည်း though you try to be
real men or monks, as the case may be. Naraw.My.138.

11.19 လေးဂွေ: "— (လေး: = four; ဂွေ: :ywes = a kind of tree -

Adenanthera pavonina the seeds of which are used as a weight,
one seed approx. $\frac{1}{8}$ of an anna) $\frac{1}{2}$ anna. This term is one

of the relics of the old Burmese money system, according to

which ~~Burmese money was introduced~~

~~the Burmese money system~~

~~in Burma~~ ဂွေ:လျှင်တပါးတဆ့်ခြောက်ဂွေ:လျှင်တမူ: eight

ywes make one anna; sixteen ywes make two annas. S.Ky.D.II.81.

This phraseလေးဂွေ: however survived, and is still used in its
old sense by ~~the~~ people in Moulmein and neighbouring districts.

11.20 ဣဆော်က ဖေါ့အူပေါင်းမြဲမင်းဆယ်အိမ်ခေါင်းမင်းလုပ်စကမဂိုဘ် - -

— if the mere village crier wears a pith-topi,
the village ten house chief will not be able to go any
better.

11.22 သိသိ "— (fr.သိသိ = to go by near) nearly, to a slight ex-
tent. Seeသိသိကွာ = a slight difference. 34; သိသိလို့ a few
more (minutes) 147.

အရှင်ဘုရားစိစဉ်းပါရမီကို သိသိမူ မဂိုပမိပါ I couldn't
get even a little hint of the perfection of your wisdom, ~~your~~

reverend, sir. Sh.Ok.M.153. မိုးတံသီ မြင့်စေတီဖြင့် the
pagoda that is nearly as high as the sky. Nana.Py.10. တရားသံ
စေတီသီရိဖြင့် having been seized by a bit of remorse.

Boycott.28.

11.25 (ဝါ)သားဂုဏ် — (ဝါ)သည့် to brag, boast; ဒာသား : = flesh, sub-
stance of a thing; ဂုဏ်သည့် to get, obtain) to attain the sub-
stance of bragging
stance ~~fix~~ ~~brag~~ - be well natured in bragging.

ငှက်တို့မှာ တဖြည်းဖြည်း ဒာသားဂုဏ်သဖြင့် as they get quite
used to (their job). Sun.(Extra) 10.11.30. — မောင်မှိုင်းနှင့် ခင်ခင်
တို့သည် စကားပြော၍ ဒာသားမကျခင် before Maung Hmaing and Khin
Khe'in had properly settled down to their conversation.

Mr.III.10. ဒာသားသေသေ၊ နေရပ်ရပ်၊ အကျေအကျေ ခေထိုင်၍
he settles down honourably in a permanent home. Than.W.III.47.

12.3 သဘာဝ — (P. sabhāva) nature, natural state, character, way.

Cp. သဘော Nxax N.9.

ရဟန္တာ၏ဝိရာဂတ္ထုသဘာဝကို ဘော်ပြပါခြင်းတစ်ခုခုမည်သား (the
robe) is the permanent that signifies the state of absence of
desire in the Arahattas. Ko.Py.14. သင်္ဂြိုဟ်သဘာဝကို about
the ways of them, the women. Padu.Py.4.19. တိရစ္ဆာန်သဘာဝ၊ မာဂ
ထာလာကြလို့ ခေါ်ပြီးလျှင် as in their (birds') animal nature
and in their language, they are calling "come here" to one
another. Po.Py.4.75.

12.4 လန့်တကြား — (လန့်သည့် = to be frightened, startled; တ aug-
mentative particle; ကြားသည့် to hear) frightened and yelling

so that other can hear, i.e. in a frightened or startled manner. Common form is အလန့်တကြား။ See ယုတ်တိာမာ N. 2. See Appendix X.
 တောစိုးသစ်ကျား၊ လန့်တကြားလျှင် the tigers and the leopards -
 the rulers of the forest in panic. Nemi.B.Py.109. မင်္ဂလတ်နတ်
 ဈာန်လန့်တကြားလျှင်ဘုရားချစ်ရှင်တို့လုပ်ခွင့်သို့ --- when the numerous
Nats saw Him, they exclaimed in surprise "our loving Buddha
 has (come) to our place". Pyat.Py.44.

(မင်းသမီးလည်း) အလန့်တကြားနှင့် ဒေဝလုံမောင်ကြီးဘုရားသည့်ဂုဏ်နာမဂုဏ်ဖြင့်
 ကျီမဝင်ဘဲ မနေပါနှင့် the princess in a startled manner, begs "Oh!
 my dear, don't fail to enter this Ratanapuri city Einda.Z.I.311).
 ဘုန်းမဲ့သူဖြစ်လျှင် အလန့်တကြားထကြွလှည့် if he has no glory, he will,
 in a fright, get up and look around Zanak.Z.44.

12.5 မောင်းကျော် ။— to proclaim (the news) by beating of the gong.

It was a practice with the Burmese kings and rulers, especially in the earlier days for proclamations of important news to the public to be made by beating the gong through the streets of a city, while the man announced the news in between the striking of the gong. Cp. မောင်းကြေးခင်းခတ်၊ မောင်းလည်သည့်— meaning the same.

is
 The nature of the occasions of gong beating ~~are~~ indicated in the following quotations. လင်္ကာဒေဝလုံဝတ်လျှင် မောင်းကျော်ကြွေမိမိ
 လုပ်ကြွေသို့ နှင်ထုတ်လေ --- to be conspicuous, let him change
 into a layman's clothes, the fact to be proclaimed by a gong
 and drive him away to his place. Th.Th.L.112. — မြသတွင်းမြသပြ
 တွက်တခင်းထီးဖြူဆောင်မင်းမုန့်ပြုကြောငှာတိုက်အတွင်းဒိုက်သော လူလှည်း
 ထို့ကြိုမောင်းကြေးခင်းကျော်တီးခတ်ခေတ် he sent round the gong

within and beyond the city and notified the one hundred and one kings bearing white umbrellas, all Rahans, and the inhabitants of the whole earth. Manu.158. ဖမ်းမိသဖြင့်လွှတ်စေဟူ၍မောင်
 ဇေးနင်းခတ်ဂဉာဉ် the gong had to be sent round, ordering "let
 all those captured be set free". Hman.Yaz.III.338.

12.6 ကာလ— (P.kāla) time - contemporary time, the fashion, e.g.

ကာလစိုက်ထိုက်ကြိုက်ဝှင် in conformity with the prevail-
 ing practice of that time. Tada.M.Maw.25. ငွေသံလေးသံကာလဉာဏ်
 ကလေးများခွင့်အင်အတန်လေပေါ့၍ he employs up-to-date artifices
 by tinkling his silver coins (to impress the people) and
 bragging a lot. S.D.W.42. ကာလမောင် ရွှေရောင်တွင်ယံနှင့်
 modern dandy with a hanging hair knot. Shwemyet. Py.Z.35. ကာ
 လသားများနှင့် ကားကန် တွေ့ရင်လဲ if ever I meet suddenly with
 the young men. Wiz.Py.Z.18.

12.6 ^{ဘဟာ}ဘဟာ— contracted form of ဘဟဟာ = what thing, what - which is
 farther contracted to ဘာ-ဘဟာ is common in pya-zats, being
 apparently regarded as part of the traditional stage language.

e.g. ဘဟာမု မသိဘဲနှင့် not knowing anything. Bein.Py.Z.19.
 ဘဟာမျိုးလို့ ခိုးရိုးမိန့်တော်မူခမ်းပါ သခင် please just tell me what
 your race is, my lord. Padu.Py.Z.18. ဘဟာကိုမျှ မကြောင်းကြံနှင့်
 don't worry about anything. Wiz.Py.Z.57. ဘဟာတွက်ဂူတော့ မလဲ
 what shall I have regard for! Yethe.Py.Z.23. ဘဟာကို မေးတော့
 သတိုး what are you asking? Bamdu.Py.Z.14.

12.8 သည်ရာ — full form သည်ရာလီ a couch or divan used by royal family either to sit or sleep on. Also found သည် 28; သည်ဘုံ 88; သည်ညောင် 82; သည်လီ 150; and ရာလီသ်ညောင် 65; and သင်ဘွေ Bein.Py.Z.76.

The author of Sh.N.D. put forward an explanation of the word သည်ရာလီ. According to him, the word သေဉ် (သည်) (presumably a ^{contraction} construction of P.Siri) means glorious. And the word ရာလီ is Pāli which rendered into Burmese = radiant. Hence သည်ရာလီ = a glorious and radiant (couch).

ပန်းသညာရွှေကာမယချည်းသာပ I have to huddle myself on the flowered couch. Ketha.Z.24. သညာညောင်ဘုံမြင့်မြင့်လှပစွာ စက်ကု on the sleeping high bedstead, impregnated with scent. Einda.Z.I.28. မင်းသားမင်းသမီးတို့ အိပ်သော ခံတင်ကို သညာလီဟု ခေါ်သည် the bedstead where princes and princesses sleep are called သည်ရာလီ : divan. Ko.Py.Com.301.

12.8 ယဉ်သာကီ — (ယဉ်သည် = to be elegant; သာကီ P.sakiya = the noble race) an elegant maiden of the noble race. Also သာကီ N.131; သာကီနီ 8.

မေခင်ယဉ်သာကီ၊ မိန်းမခင်ဇာတိဖြင့် တွေ့ရှိခဲ့ပါသည် I had found Ma E Khin, the elegant noble maiden in her womanly attire. Po.Py.Z.105. ခင်သမာဓိ၊ ယဉ်သာကီမှာ Thamadi, graceful maiden of ~~the~~ noble lineage. Pinya.Py.Z.73. Cp. ဆွေသာကီ တံတုန်းကို ရွှေပါလီတံကုံးကဲ့သို့ I regard you, the kindred of the noble race, as a golden necklace. Kaw.Py.Z.15. ဂုဏ်သီရိနွယ် သာကီ၊ ရာတိကို ငဲ့တော်မူသင့်လှပါဘုရား you, the glorious king

and of the lineage of the noble race, please consider your position, sire. Padu.Py.Z.13.

12.8 ဘင်္ဂါလီ — Bengali — a kind of woman's jacket probably came from Bengal. It must have been the fashion of the day with the ladies during that period when the pyazats were flourishing. Here are a few references from Pyazats. Also ဘင်္ဂါလီ 111.

ထက်အပြင်လင်တို့ဆင်လျှင် ဘင်္ဂါလီဝတ်ကိုလည်း besides the Shwemyet. petticoats, she wore frock and Bengali jacket. ~~Shwemyet.~~ Py.Z.41. ဘင်္ဂါလီ ချစ်တရားနဲ့ to put on the fashionable B.J. Bamdu.Py.Z.63. [ဘင်္ဂါလီမြေတော့ raising the Bengali jacket Bein.Py.Z.83. ဂျောဂါဆင်လွှာဖြင့်လျှင် she puts on the golden Bengali jacket. Saw.Pe.Py.Z.67.

12.9 ပေါက်လွှတ် — (ပေါက်သွတ် = to thrust through; လွှတ်သွတ် to let go, free) to go off unchecked i.e. freely, wildly. Cp. လူပေါက်လွှတ် or reckless man. Nara.Py.135.

ဝိဇာရန္တံ ပေါက်လွှတ်နေသော၊ ဇောပုဂ္ဂလံ၊ ထိုပုဂ္ဂိုလ်ကို [etam-puggalam] that person [viharantam] who has a wandering (mind) W.M.A.N.I.49. ပေါက်လွှတ်သွားသော သင်္ဘောသည် မရှိ there is no ship that goes unsteered. Th.Th.L.183. လည်ကုပ်ကို ခွန်ဆွဲတွန်း၍ ချွတ်မြှောက်လျှင် ပေါက် he caught hold of the tuft of my hair on my head, the nape of my neck, and committed an unwarranted act in rubbing (my face and forehead) against the ground. Mahaw.Py.Z.1.

ပေါက်လွတ် ပေါက်လွတ် is sometime found in combination with ပဲစား as ပေါက်လွတ်ပဲစား: probably a corruption of ပေါက်လွတ်
 ခဲ့စား: lit. to wander about and eat unchecked - to follow
 one's own inclination freely. N.B. (ခဲ) having prob. at
 one time had a noun preceding it such as အကြောင်း-အကြောင်းခဲ
 could = without any reason. A few ~~xx~~ corruptions similar
 to the change from ခဲ့စား to ပဲစား are; စောက်မြန်းကမ်းလှမ်းမသိ
 fr. စောက်မြန်းကမ်းမြန်းမသိ not to know whether it is a
 precipice or a bank; တောရှမ်းမယာဝွဲ fr. တောရှမ်းပယာဝွဲ to guess
 the extent of a forest in term of ပဲ (approx. 1 $\frac{3}{4}$ acres)
 — ဘီလူးမင်းကြီးမကြောက်ပေါက်လွတ်ပဲစားစော်ကားပိုင်ပိုင် - as the prince)
 is not afraid of the Ogre king, he gives vent to his in-
 solence and defiance. Keth.B.124.

12.10 ကျီစားချွတ်စား - to banter, joke, make fun of, play trick on. ကျီစား
 is a common expression. ချွတ်စား perhaps from ချွတ်သည် as in
 ကချော်ကချွတ် to jest. The verb စား in both cases is only
 an expletive as in ခံစားသည် (fr. ခံ) to suffer; စံစား (fr. စံ)
 to enjoy; ပြောစား (fr. ပြော) to report; လေးစား (fr. လေး)
 to care for. See App.X. Also ကျီကျူး ကျီစိယာ ကျီဆယ် all =
 to banter, joke.

မကြံစားအာလကားမမှတ်နှင့် don't think an elephant's prank
~~xx~~ nothing. Saga.44. ငိုတတ်သည်သူငယ်ကို အသွယ်သွယ်မကြံစားပါနှင့်
 do not banter the child who is apt to cry. A.B.L.II.124.
 အထိန်းတော်လည်း အမေကျီစားပါသည်ဟု ချောမောပြောဆိုကာ စံနေစေ
 the attendant says "I, your mother, am only joking, madam"

and remains there fondling (the princess). Einda.Z.I.353.

ကျိုးသွမ်းကျက်ဆိုင်သမ်းကျိုးကျူးချွတ်ဘူးသောခါ when they
had pass ludicrous remarks to no benefit and babbled jest-
ing and funny words. Para.Py.35. ဂွာသူဂွာသားကစားကျီစယ်
the villagers mirthfully cut jokes. Nara.Py.36. သူငယ်ပျံ့ပျံ့
ကျီစယ်ဘူးဟုပြောကြားသွားသောအခါ the tradition that
the sportive youths had made fun of each other, would stand
long and for ever. Utena.Py.21.

12.11 သက်ကျာ ။— (သက် or အသက် = life; လျာ or အလျာ = a part,
portion, share) a sharer of my life. — my other life
— a term of endearment. Also သက်ထား 96: သက်စု where
one's life gathers together, ^{son} Maggha.Lin.116. သက်ခွင့် the
trustee of one's life — husband. Min.N.Eg.21. သက်ခွဲ
= with whom one places one's life, wife. Kutha.Py.3.
သက်လွယ် with whom one exchanges one's life, sweetheart.
Zeya.Yad.26 သက်ဝေ sharer of one's life — son. Utena.Py.
14. See သက်ကျာ N.13.

သက်ကျာသွေးမဝေဘင်္ဂတနှင့် my dearest wife, please do not
crave for (the tender grass). Maggha.Lin.245. ဆွေသက်လွယ်
သုသက်လွယ်နှင့် the bird (Sandakinnara) with his beloved wife.
Sanda.Py.44.

12.15 အားလျှော့ဆားလျက် it is like licking salt without having enough
strength. Licking salt makes one's bowels move; and
if one has not enough strength, one will not be able to

stand the strain of motions. Hence the saying အားမရှိဘဲခွင့်
ဆားလျက်လျှင်ရင်ဆာ if one licks salt without having
enough strength, one will feel hot in the chest. Saga.138.

The analogy here is that the rich man makes a tall story out of his little wealth, and his wife, by using this saying reproves him by pointing out the dangerous consequences of such hollow boasts.

12.16 သူကောင်းသား။ — (သူကောင်း a notable; သား son) the son of a notable; used in a derisive sense meaning that guy, that creature.

သူကောင်းသားကြီး၊ ခရီးသွားဝင်၊ ချီခိုက်ချာသည့်သူ that great guy (hunter), as if he were directed in his way and placed on the exact spot. Kyab.Taya.II 100. ခုခင်ထောင်က၊ သူကောင်း သားကြီးအနံ့ကြမ်းစိုက်မည်ဟု at
that great creature waits ~~from~~ a corner of the tunnel to ~~xxxxxxxxxx~~ commit extortion.
~~xxxxxx~~ Pon.Taya.12. အားထုတ်ရုံချီပါသော်လည်း၊ လွှဲရာဝါသကောင်
သားကလားလားမှ မဖြုတ် try/I might to push it down, the
blessed boat did not ruffle at all. Pon.My.Com.29.

12.17 သက်သက်မဲ့။ — (သက်သက် or သတ်သတ် entirely, absolutely.

Cp.သက်သက် Mon. = entirely; မဲ့သည့် to be without; probably အကြောင်း = cause, reason, has been omitted before
(မဲ့) entirely without cause or reason. Cp.အရမ်းမဲ့
(prob.fr.အရမ်းအဆင်မပြေမဲ့ or အရမ်းအစဉ်းစားမဲ့) recklessly
without thinking, i.e. rashly, wildly; N.72. မင်မင်မဲ့
(prob.မင်မင်? မဲ့) absolutely none N.72.

သူလွယ်လည်း၊ ဣမင်းသည် ငါ့အား သက်သက်မဲ့မဲ့ဖြောက်
 လိုသည်ဟုတ် the rich man said to himself: this king does
 not want to exalt me for absolutely nothing. S.Ky.D.II.379.
 သက်သက်မဲ့ကုမ်းဆရာကြီးများကို ဘီမီးနှိပ်စက်သောကားဖြစ်လေ၏
 these words are meant to be an unjust scathing attack
 against the authors of the books. A.Th.D.92. ဘုန်းကြီးလူထွက်
 နှိပ်စက်တာကို သက်သက်မဲ့ရလေသတော့ Ah! I have been wanton-
 ly maltreated by an ex-monk. Mr.I.42.

12.19 ခေ || — (လှည့် lit. to lift up, support: စသည် = to begin)
 to lift and give a start to, to help, give support to.
 အကျွန်အား မေတော်မူပါဟု ဆုတောင်း၏ she prayed "please
 render me assistance, my lord". Z.P.K.38. ကျက်စိတထောင်
 ဆောင်သည်သိကြား၊ မေဌာလည်း even the king of spirits, with one
 thousand eyes, succours him. Utena.Py.102. ငါ့သားလှသက်
 တပျိုကို မေဆောင်၍ I will give help to my handsome son -
 the sharer of my life. Kaw.Py.Z.30. အပျိုတော်တို့က ခေ
 ဖျော်ဖြေလေ the hand-maidens help her to be comforted.
Mani.Z.24.

12.21 ခေဝ် || — (Skt. ksetra = dwelling place. P. khetta. lit. field,
 plot of land, site) field — time. See ခေဝ်လဲ N.20.
 Other words which have both spatial and temporal meaning
 are: အခင်း place, as in လုပ်ခင်း: business, work; and
 time, as in ခုံခက်ခင်း: morning; အလံ = place, as in အပေါ်လံ
 surface: time as in သန်းခေါင်လံ mid-night.

ဗုဒ္ဓခေတ္တံနာမ၊ ဗုဒ္ဓခေတ်မည်သည်တစ်ဝိသံသနံ၊ ဟိ၊ [buddha

khettain nāma = the field of a Buddha is said to be [tividhain] of three kinds (viz. the field of his birth, of his authority, and of his omniscience. See P.P.II.481) W.M.A.N.III.237. လူသုံးခေတ်ကို the three worlds (the world of the human beings, of the dewas, and of the Brahmas). Thanwe. Py.20. နဂါသူအမည်ရှိသော အခေတ်စားအပ်သော ဝါမခေတ်အတွင်း၌ within the domain of a large village where ruled a minister named Narathu. Th.Th.B.158.

ဂဟန္တာခေတ်အနွယ်တထောင်ဖြူ one thousand years from the age of the Arahattas. B.D.P.6. တင်္ဂတသစိဘယခါခေတ်မြှ၊ မ ဖြစ်ဘူးငှား such thing that had never happened once before. Wiz.Py.Z.1.

12.22 ကိုယ်အခံ — or ကိုယ်ခံ(ကိုယ် = the body, self; အခံ support, something underlying) a support for the body. i.e. position, status. Cp. ဆွေမျိုးအခံ = influential relatives; လူခံ some one to back up.

ပုဂ္ဂားကျယ်တွေက... ကိုယ်အခံနှင့် တော်လှန်လေတာကို စဉ်းစားကြည့်၊ those meddlesome brahmans, will not consider whether their position entitle them (to have the white elephant) or not. Weth.Py.Z.24.

12.26 ဓွာဖြူစေ့ — (ဓွာသည် = to be meddlesome, interfering; အဖြူ feather or hair; စေ့ to be sticking up) the feather of meddlesomeness is sticking up - to be obstinately meddlesome.

See အိုဇွဲ: N.56.

Cp. အကိုက်ဇွဲ: ပေါက်တောက်တောက်ခါးခါး: နှင်နှိပ်စက်စေတယ်
with hair of stupidity growing on you, ^{you} have relentlessly
ill-treated her. Wiz.Py.Z.56. ပိဆန်အဇွဲ: ဆိပ်ကလေးမှ ကေပ
not a hair of mansion grows on me (a nat spirit of too low
degree to possess a mansion). Sakya.Py.Z.21.

13.1 နှုတ်ခွဲမိဝါး— (နှုတ် = mouth; အခွဲမိ = ability; ပြသည် to show) to
show ability of mouth, as in talk and argument - also a
euphemism for ဆဲသည် = to rail at. Cp. ကိုယ်ခွဲမိဝါး— to display
physical ability; ခြေခွဲမိဝါး (To show skill of foot, as in
football; လက်ခွဲမိဝါး to spurn)/to exhibit dexterity of hand, espe-
cially in tennis or other games; to beat.

သို့မဟုတ်ကလျာန်ခွဲမိဝါး if not, shall I show the extent
of my glory? Kaw.Py.Z.13.

13.1 အနိုင်လော— (အနိုင် = victory; လောသည် to go on repeatedly) to
go on doing persistently, to be eager for. Cp. အနာလောသည်
to get worse, as illness; အလုပ်လောသည် to work urgent-
ly. See လောလောဆယ် N.56. လတ်တလော N.29.

မင်းသမီးချော့မြင်မိလောအောင် she is so beautiful a prin-
cess that whoever sees her, will want to go on seeing her.
Yama.Yag.I.16 တော်ဇွဲအိပ်ပင်ပြောပါဏှ၊ လောစုတက်ကဏှ၊ မည်
restrain your words or worse will befall you. Mahaw.Py.Z.
49. တတ်သမျှလော၊ ဂုဏ်ချော့ပြောပြော၊ ဖြစ်စကားပြောစသော် if we in-
sist on speaking as much as we know without a stop, the

line of conversation will never cease. Thaton.Py.Z.27.

13.7 ပုံကြီးသံ "— ပုံကြီးသံ (ပုံကြီး = a long drum; 3၀၀၀ = tune)

time of a long drum — antistrophes sung to the accompaniment of a long drum. The oldest song of this kind on record dates from the reign of Alaungpaya 1752-60. A.B.L.II. 179.

There was a prevailing belief among the owners of farms, which were traditionally recognized as the homes of important guardian spirits, that before any paddy was planted, the owners had to prepare a ceremony to propitiate the guardian spirit, failing which some personal harm might befall them ~~on~~ the labourers. It was a big show involving presentation ^{to} of the spirits of Thanahka, comb, mirror, necklace, bangles and the heads of pigs or cooked pork in ceremonial plates, and the planting of plantain trees surrounded by a bamboo latticed fence, in the centre of the fields. ~~that were all meant for spirits.~~

Then the paddy planters, mostly girls and women would plant paddy from ^{dawn} morn to dusk. In the course of their work, they sang such songs. Sometimes, the songs would be accompanied by the long drums played by the young men. The songs are mostly in the form of dialogues, between the girls or between different bands of girls and the youths.

This custom is still in existence in Upper Burma especially in the Shwebo district. One can see the ^{similar} performances all along the street of Shwebo during the month of Tazaungmon (Oct.-Nov.), when the festival of offering of robes to the monks is in progress.

Some interesting specimens of paddy planting songs will be found at J.B.R.S.XXI.15.

13.9 ကန်သင်္ဃန်း "— generally pronounced kəzɪŋ (ကန် ? = a tank of water; သင်္ဃန်း to unite, hold together) a ridge, bank to prevent water from flowing. Also spelt ကဝင်း။

ချောင်းရေလာသကန်သင်္ဃန်းနှင့်ဆီးသလို like damming the flowing water of a rivulet with a sand ridge. Saga.27. ကန်သင်္ဃန်းမမြင်သည့်လည်းမမြင်သည့်လည်း the traces of ridges can not be seen; can not be seen. A.B.L.I.6. ကျုံးမြို့တံတိုင်း၊ ပုဂံကန် ကန်သင်္ဃန်း moat, city wall, ridges (fencing the city).

Nana Py.78.

In its commonest use, ~~When used in connection with the word~~ the word means the ridges that divide a farm into plots or fields.

ကယခင်းယာသက်ကန်သင်္ဃန်းရှက်ရှက် ridges criss crossing the cultivated fields. Nemi.M.Py.9. ဟိုခြံကတဲကယကန်သင်္ဃန်းမှာ၊ ဇင်းနီနှင့်သရဲဆီကို၊ စိုင်းသီလို့ ဇင်းလေ in the evening ~~again~~ you ride a red horse at a gallop along the ridge of the field where I, this maiden, am planting (the paddy). K.B.Th.616.

13.11 ဆင်မညှိုး "— (ဆင်သည့် to wear; မ = not; ညှိုးသည့် = to

fade) one who being worn does not fade - a descriptive epithet applied to a dear one.

နန်းလျာထိပ်ပင်နီဆင်မညှိုးတဲ့၊ ဘိုဇုတ်တန်ဘျား you, my never fading (flower) heir apparent, and adornment of heads, (a ruby) that is worth a country, sire. Padu.Py.Z.8.

ဆင်မညှိုးပါတဲ့... ဆိုးကတော်ကလေးတိုင်ပင်မင်းဂျာတော့ I, a hunter, will have to consult my ever loving wife. Buri.Py.Z.48.

ဆင်မညှိုးတဲ့မိစ္ဆာဇာယဝ ever charming maiden, like the fairy

Thuza. Toungoo.Py.Z.98. Also Ukkala.Py.Z.8: Dweme Py.Z.33.

Cp. ပန်တော်ဝင်တဲ့ ဆင်မခန်းဂုဏ် never fading royal flower (daughter). Thaton.Py.Z.131.

13.12 ထွန်တုံးပိတ် ။ — often pronounced thadoun lei? (ထွန်တုံး the stock of a harrow; ပိတ်သည့် to close; to be finished with) to finish the work of harrowing.

After the ploughing of the lands, started in the beginning of the raining season (May), is done, there comes a time called ထွန်တုံးချချိန် = the time to drop the stock of the harrow into the fields. (See ထွန်ချ 21) . When the fields are ready to be planted with paddy, the harrows are put away. The harrow is finished for the year. ထွန်တုံးပိတ်

13.16 တယ်ကြီး။ — (တယ် = an auxiliary verb of very restricted use. It precedes the principal verb and, either used without particles or with particles (ကြီး၊ ကြီးတော့၊ လွှဲ suffix) very, excessively. See တယ်ကြီးများ: excessively, unduly 154.

ကာလာသားကလေး၏တယ်ကြီးသဘောပေးမယ်မထင်ပါဘူး။ he is indeed a modern young man; he will not be far off the mark.

Khin Myin.W.II.37. — တယ်ဆန်တဲ့တောပေပေမယ်မယ်ကုသုတ္တံ it is a very marvellous wood, my dear mother! Dewa.Py.Z.4.

လိပ်ပြာလန်ကြီး၊ မလွင့်ပါ၊ ရှောင်တယ်လို့ပြောမအော်လိုက်နှင့်။ don't yell so loud as to make my soul take fright and flutter away.

Saw.Pe.Py.Z.I.64.
~~Saw.Pe.Py.Z.I.64.~~ တယ်လွတ်မြူးနေကြလေကုသုတ္တံ you are very excessively drunk! Bein.Py.Z.43.

13.17 ရွှေကပ်။ — also spelt ရွှေကပ် and ရွှေကပ် — O.B.ရက်ကပ် Ins.94.

?(fr.ဒွာကပ် desire) desire, appetite, longing for.

ဘုံသုံးချက်၌ ရွှေကပ်မကုန် — desire ~~never~~ never ceases

in the three worlds (viz. the human, the nats and the

Brahmas worlds). Thanwe.Py.4. ခန္ဓာငါးပါးအကျိုးကို ဖြစ်စေတတ်သော

အကြောင်းဟူသည်ကား တယ်တတ်သော ရွှေကပ်တည်း။ the cause that produces the five body constituents is the craving

appetite. P.R.W.13. ကျွန်ုပ်တို့ - - - - - (ကြီးကြီးတို့) ရွှေကပ်နှင့်

because of their (ogre's) love and longing for me.

Wiz.Py.Z.54.

သစ္စာမပျက် ဂုဏ်မထန် ^{breaking} never ~~break~~ promise and
 never strong in cravings. Widh.Py.53. ရာဂဂုဏ်၊ ငြီးစွာ
 ဘက်ဂျ် possessed by great lust and covetousness. Loka.Maw.
41.

ရုဇ္ဈိမိတက္ခာ၊ ကိလေသာပျိုးသဖြင့် when (the people became)
 more avaricious and lustful. A.D.K.140.

13.17 ချိတ်အဆက်။ — commonly အချိတ်အဆက် (ချိတ်သည် = to hook
 on; ဆက်သည် = to link up) hooking on and linking
 up, i.e. catches and hints, pregnant allusiveness.

နာခံမင်းနှင့်၊ မမင်းဘော်တို့၊ အချေအတင်အချိတ်အဆက်
 ပြောဆိုကြသော စကားများကို the discourse between Nakhanmin
 and Ma Min Baw full of implications. Tanaw.W.63. ဒေါ်ဒေါ်နှင့်
 ဟိုလူနှင့်၊ ဘယ်လို အချိတ်အဆက်ရှိကြသည်ကို အမှန်မသိဘဲ
 not really knowing what sort of secret understanding was
 between my aunt and that man. Mr.I.31.

စကားပြောလျှင်အချိတ်နှင့်ဆံထုံထုံလျှင်အဖြေနှင့် a catch
 in her conversation, a fringe in her hair knot. Saga 36.

13.20 မနာလို "— (မ not; ခာသည် = to listen to; လိုသည် = want to) not to want to hear of: to disapprove, to hear malice against.

သူလည်းမနာလိုကိုယ်လည်းအကျိုးမရှိ(the words) which others disapprove and are not beneficial to you. Saga.117. ကိုယ်ထက်သာမနာလို to be jealous of another who is better than oneself. IbidT8. တရုတ်လုံးမနာလိုပြောဆိုသည်ကြောသော်လည်း though the people from the whole place told you ~~that~~ out of malice that I made eyes (at the women) Pon.My.Com.127. Sometimes found in combination ဝန်တို မနာလို to be covetous and envious. Kyab.Taya.I.150.

13.21 သမက်လျာ "— (သမက် or သားမက် = son-in-law: လျာသည် = to appropriate) one appropriated as son-in-law (and i.e. future son-in-law. Cp.လောင်: embryo, as in သမက်လောင်: future son-in-law. See သက်လျာ N.12.

အဂ္ဂယ်သိုရောက်သောအခါ၊ ခင်ပွန်းလျာမင်းသမီးအလိုရှိ when he came of age (he searched after) a princess for his bride. K.M.D.56. ဥပရဟဉ္စမင်းလျာခံပြီး၊ မင်းဖြစ်ရိုးသား: having become a crownprince, to succeed to the throne in the near future. Maggha.Lin.272. A few of such instances are ဘုရားလျာ the embryo-buddha. Ko.Py. 109. ရဟန်းလျာ the monk-to-be. Ko.Py.Com.309. လက်ဆောင်လျာ the purposed gift. Toungoo. Yad.5. လင်လျာ the bride-groom M.R.W.582. သက်နီလျာ မုဆိုး the loin-cloth intended to be a robe. Th.R.Th.D.18. ဟင်းလျာ condiments for curry. Paba.Py.67.

13.21 မျက်နှာချို "— See မျက်ချိုသွေး: N.95.

13.22 ဆက်ဆက်ကြီး "— (ဆက်ဆက် = without fail, certainly; ကြီး an emphatic word as in တင်တင်ကြီး very clearly; မာမာကြီး very sternly) without fail. Cp. ဆက်ဆက် Mon = certainly, truly. See ဆက်ဆက် N.21.

[ယနေ့လွန်၍ ခုနစ်ရက်တွင် ဆက်ဆက်ကြီးပေးစားချည့်တော့မယ် seven days from to-day, I shall be positively given away to (Duseinda). Po.Py.Z.28.]

ရန်သူမင်းကိုလက်တွင်းလုယက်ဆက်ဆက်ကောန် I will certainly get hold of the hostile king. Utena.Py.173. ခုတ်ဖြန်ဆက်ဆက်ဆာသေည့်တွက်ကို as we shall surely die to-morrow. Padu.Py.Z.4. မှာတော်ဂြာကိုလဆက်ဆက်ကယဖြန်ခါရော please come back without fail on the day I have told you. Keth.Z.39.

14.1 ရှိခိုးခိုး "— (ရသည့် = to get, procure, obtain; ခိုးခိုးခိုး or ခိုး verbal formative - denotes what is likely to take place) expectation of obtaining something. ရှိခိုး a hopeful (wooer) တွေ့ခိုးခိုး expecting to find (the prince). 139.
ဤသူကား သယုတ်မာတည်း - ချစ်ခိုချစ်သက်ခိုးတက်လျက်ငါ အလိုသို့သာ ကြိုက်ပြန်၏ this is an unprincipled man.
Cherishing a hope that I will love and like him, he is ready to comply with my wish. Zanak.Z.38. တာသန်အကျိုးခံရခိုး၏ he may probably be rewarded again. Thanwe.Py.28.

it will not stay in any ware other than that made of Thingi gold. Hence the old saying ဇောင်ဆီသိင်္ဂီရွှေခွက်မှာနားသည် the lion quintessence stays in a cup of Thingi gold.

Saga.26.

There are four kinds of lions, viz. tina, kāla, paṇḍhu, and kesarā. K. is the king of all the beasts and animals.

Th.S.D.II.342.

As for gold, some books say that there are ten kinds of gold and Thingi is the best of all; others say that there are 12 kinds, and Zamburit is the best of all.

Th.S.D.I.366. See also ခံဆယ်ရည် N.5.

Cp. ဇောင်ဆီသိင်္ဂီရွှေခွက်ခံသို့ to receive lion's quintessence with a brilliant gold cup. Wila.Maw.14. Also Para.Py.31. Thanwa.Py.43: Nemi.Yag.3 and Maggha.Lin.25.

14.6 အို — A play on the word အိုသည် which has two meanings = to be married and to be old. The rich man's daughter used it in the latter sense, while Nga Hlin Gyi was trying to coax a promise from her to name a date on which they were likely to be married. For further puns see ဘိုးဆွဲမိ 79; အာဇာနည် N.110; နတ် N.140. See Introduction.

14.11 အရှက်သားခွင့် — (အရှက် = shame; သား = actuality; ခွင့် with, in spite of) in spite of actuality of shame - သား may follow the verbal noun in အရှက်သား or the verb with particle လျက် as သိလျက်သား in spite of knowing, which expresses

concomitant circumstances.

အမြင်သာနှင့်၊ စားရတတ် though he did see (the food) he was unable to have it. Naraw.My.32. သက်ကယ်လှိုင်းပါဘူးသိသာပ သည်မှာ you actually know that, I regard you exactly as my life. A.B.L.II.170.

ပုဂ္ဂိုလ်ထူးပုဂ္ဂိုလ်တော်ကိုတွေ့ပါလျက်သာနှင့်၊ ရှောင်ရှားရှုနေခဲ့ပါလျှင် if you, in spite of coming face to face with an excellent and noble person, shun him. Hteri.32.

14.11 အကွက်ရ — (အကွက် = a defined area, space, square - as on a chess-board, occasion; ရသည် to get, obtain) to get a square, to get a chance. The word အကွက် is frequently used especially in pya-zats, e.g. အကွက်ကျ to fall in place 52; အကွက်ရ to get a favourable position 32; (အ)ကွက်ရှာ to seek an opportunity 14; အကွက်လည် to achieve completeness 33; အကွက်လွှဲ a winning position 37. ကွက်သာခို to look to one's own case 113; အကွက်သာ to be better placed Pinya.Py.Z.120. See B.E.D.34-35.

ကြံခဲ့ရင်လက်ခံကိုအကွက်ကျ စီမံတော်မူကြစို့ရဲ့ let us try to accomplish unerringly what we have planned. Pondaw.Py.Z.141. အကွက်ကြီးရှိကံလည်ဆောင်ကံဆောင်လှူပံ့စား you are going to be very lucky, but you don't believe in fate's help. Sahda.Py.Z.58. ယနေ့ခင်ဖြင့် ကြံမိကံညွှားဘို့ အကွက်လည်ဖို့ conditions have now become favourable for a visit to Khin Myin's Gyi's house. Khin.Myin.W.II.81. အချက်ကျကျ၊ အကွက်ဖြင့်လှပပေါ့ I am fortunately placed on a

favourable ground (to get a wife). Kaka.Py.Z.55. ငှ်းစေတော့ခကါ-- အကွက်သာမ္ဗုဇှ်သွက်သွက်ခါချလှိုက်မည် let her refuse to accept me now; when opportunity offers, I will give her a staggering blow. Pinya.Py.Z.120.

14.13 တရှောက်ထဲ "— or တရှောက်ထဲ (တရှောက် = along, through the length; ထဲ or ထိ/တည်း emphatic distinctive) throughout the length, all along — at a stretch. See အရှောက် constantly continuously, 130. Cp. တတန်းထဲ in the same row; တညီထဲ in complete unison; တဖြည်းထဲ in the same level; တပြိုင်ထဲ all at once, etc.

ရှေးကမ္ဘာမှသည် ဤကမ္ဘာရောက်တလျှောက်တည်း ဂျာမပ်သော အလှူလောမနည်းအားဖြင့် looking at the world from the past to the present at a stretch in direct order. Z.P.K.44.

14.15 သမ္ဗုဒ္ဓ် "— (သ ? affix. See သဂုဏ် N.6. ဖြစ်သည် to reconcile.

A song which conciliates the audience. A sonnet of two of four verses, generally sung or played before or after and a long song. Also spelt တမ္ဗုဒ္ဓ် / သမ္ဗုဒ္ဓ်. The earliest so far as one knows is that written by Shin Min — one of the queens of Singu 1776-82. The rhyme system of Shin Min's sonnet beginning with the phrase ကြံမေတ္တေချင်ဘူ is as follows:—
 abc—abc—x || d—e | defg—i—gh—i—i—x ||
 jk—kl—l—k—kl—l—l—x—x—y ||
 —m—n—m—n—o—n—o—p—p—p—q—q—y ||

See ~~Introduction~~ Introduction.

14.15 မေ့ || — (မ = not; ခံသည် = to bear, endure) not able to bear or endure.

သောကမဂ္ဂိ သည်းခံချိတ် unperturbed and bearing it patiently. Ko.Py.118 — the word however is generally used in the negative, e.g.

ကိုယ်ဝယ်မချိပင်ပန်းဘိ၍ အမိမ္မသော်သားမတော် if it is ignoring beyond endurance, even the mother can't help/her son.

Padu.Py.Z.4. မချိအောင်ခံ၍ အသုံးလေတော့ try to bear this intolerable agony. Luwun.Py.Z.44. မိအိဇာ၊ မချိလှိုဗူဗျာပါ ခွင့် - Mi O Za, unbearably distressed and troubled.

Thaton.Py.Z.28. [မဟာဆွေ ဗူမချိဗိက္ခူ] this royal blood can not bear distress. Bein.Py.Z.101.

မချိ is found in many combinations all indicating a state of great discomfort and distress, e.g. ငါမောင်ဒုက္ခ၊ မချိတဂျိတန္တုဗျိဇ္ဇနကလည်း if I, her brother, show violent distress and sorrow Thaton.Py.Z.5. မချိတင်ကံဆင်းရဲဝေဒနာခံစားရာက from the state of acute sufferings.

Pon.Taya.56. ဗူပန်မချိမချက်တည်း she is in deep distress.

Bal.Py.2. မချိမဆန်သောဒုက္ခ နှစ်ဗွန်းလျက် immersed in the unbearable sufferings. K.L.D.373.

14.18 ဗျာပါ || — (P. byāpāra) occupation, business — distress, trouble. For form cp. အလင်္ကာ fr. Alaṅkāra = adorned work or poetry; ကန္တာ fr. kantāra = a place difficult to travel in. The word is frequently found in pya-zats; and ^{it} is sometimes further shortened to ဗျာ

ကျေးဇူးရှင်ဘဝိတာတို့ကြောင့် ဗျာပါကို မများပါနှင့် let not
 your distress be aggravated because of the gracious father
 (and mother). Thaton.Py.Z.19. ဖျော်ဘူးဗျာပါနောင် I can't be
 happy as trouble seizes me. Bein.Py.Z.94. ဆောင်သီဟာဌာ၊ ဗျာ
 ပါလျှင် drowning in (the sea) of distress, in the chamber
 of lion throne. Kaw.Py.Z.15. Also ဗျာပါဝေ overwhelmed with
 grief. Keth.Z.

ဗျာဆူလှိုသိဒ္ဓါလောင် seething with agony and burning in my
 heart. Thaton.Py.Z.6. ပူဗျာငယ်ကြွယ် full of troubles
 and distresses. Bein.Py.Z.100. ဗျာနောင် seized with grief.
Po.Py.Z.96.

Sometimes ဗျာပါရ is used without being shortened e.g.,
 ဖြစ်ကြောင့် ဗျာပါရ fear of want. Dhap.Py.44. Also Z.P.K.
189. There is sometimes confusion of ဗျာပါရ with ဗျာပါဒ
 (P. byāpāda = ill will, malevolence) e.g. ဒုလ္လဘဗျာပါဒလှိုသိဒ္ဓါ
 having distress in my heart. Thaton.Py.Z.4.

14.19 ရတက်— mental agony, distress, anxieties. Cp. ရမက်
 longing for; ^{N.13} ရံ့ smell, scent. A common word in the
 pyazats, identical in meaning with ဗျာပါကြောင့်ကြစဉ်ရမ်းပူမီး၊
 သောက— The choice depended on the exigencies of rhyme.
 သည်ဒုလ္လဘကြောင့်ကြည့်နိုင်ဘူး၊ ရတက်ကယ်ဗို့ because of this
 sister, I can't be happy; I am overwhelmed with distress.
Thaton.Py.Z.61. ဝမ်းစာသည်အတွက်ကယ်ကြောင့်ရတက်လည် I am
 troubled again and again by the thought of food for my
 stomach. Yethe Py.Z.7. ငါဝမ်းမက်စောရတက်ရောနှင့် intense

agony because of my craving after her. Dewa.Py.Z.9.

ဗျာရတက်သူ seething with grief and distress. Pap.Py.Z.27.

14.21 ဝဇ္ဇိဝ္ဇ္ဇိ ||— ~~xxxxxx~~ ^{ဝဇ္ဇိ} (P. vatta = circle, the round of existence, cycle of transmigration; ခွဲသည့် = to be poor, sorry) sorry round of existence, poor consequences of the past. ဝဇ္ဇိ is often spelt ဝဇ္ဇိ။ But ဝဇ္ဇိ is properly the contraction of P. vatta = duty.

The cycles of transmigration — "A being born here, O king, dies here. Having died here, it springs up elsewhere. Having been born there, there it dies. Having died there, it springs up elsewhere. That is what is meant by transmigration." M.P.E.120.

There are three vattas (ဝဇ္ဇိသုံးပါး) viz. kamma, kilesa and vipāka - deed, sin and result. P.P.700.

In every day usage, the word ဝဇ္ဇိ means nothing more than the effect of one's past deeds. Hence ဝဇ္ဇိဝ = the remains of the effect of former deeds. ဝဇ္ဇိကြေး the debt of the past consequences. ဝဇ္ဇိတုံတင် repetition of the consequences of sin. ဝဇ္ဇိခွဲ sorry fate; ဝဇ္ဇိလုပ် the following of the past consequences.

14.26 ကျိုး ||— to be broken, to be deferential, respectful, to take pains with.

တောတုတောင်ရှိ၊ ဗျာဟရကျိုးသည့် all the forests and

mountains do obeisance humbly (to Buddha). Ut.Taw.105.

လင်ဒားဝတ်ခိုး၊ ခြိယောကျ်းတည်း have affection, respect for
and take pains with the husband. Loka.Py.122. သောင်းသောင်းမြို့
ခေတ်ကျိုးညွတ်ပည်းတူ thousands of ministers, respectfully
paying many kinds of homage. Thu.This.Py.13. သတိထားဆဲ
ကျိုးခွဲပြုရာသည့် keeping (the task) in mind, you have to try
and put up with it. Kaw.Py.Z.29.

15.3 ဘုရားစူး။ — (ဘုရား Buddha; စူးသည် = to pierce, prick) may Buddha
pierce me - may I be damned. It is a form of oath, im-
precating evil on oneself or others. This is a strange
imprecation, for, according to the religion, as a person
sows, so shall he reap. It is Kamma and not the Buddha,
that is responsible for a person's happiness or misery.
Cp. ကျမ်းစူး။

ဘုရားကိုစူးပါစေ may Buddha be on my head. Bein.Py.Z.18
လူမွေးလို့လည်း ဘုရားစူးလို့သမီး I swear by the Buddha that I am
born of a man, the daughter of a man. Wiz.Py.Z.20. စူးစေ
ဪကျမ်း may I incur the penalties contained in the
golden Book of Oath. Saw Pe.Py.Z/8.

A few other worse forms of imprecations are ကာလနာ
တိုက် to be subjected to cholera; မြိတြိုးပစ် to be
struck by thunderbolt; ဖြေပေါက် to be bitten by snakes.
မျက်စေ့ကန်း ချားပင် to be struck blind and deaf 120. For
such swearing, see A.B.L.II. 73-76.

15.9 ယမိုက် — (P. yamaka) twin, double - refers to the phenomena^{of} in pairs of fire and water that stream forth from the Buddha. For form cp. အမိတ်, fr. P. amita, = ambrosia, water of immortality.

Lord Buddha performed the miracle under the Gandamba tree, to refute the heretical teachers. It consisted in the appearance of phenomena of opposite characters in pairs, e.g. the simultaneous issue of fire from his right side and water from his left. The same miracle was performed by the Buddha repeatedly.

J.P. 77.²², 88²⁰.

It is said that not only the Buddha himself but his relics showed such miracle. "Amidst this assembly the relic rose up in the air from the elephant's back and floating in the air, plain to view, at the height of seven tālas, throwing the people into amazement, it wrought that miracle of the double appearance, that caused the hair (of the beholders) to stand on end, even as (did) the Buddha under the Gandamba tree." M.V. 119-120.

ယမိုက်မီးရေတော်ကြီးချွေ့သည် to give forth the great glow of miracle of fire and water. Abhi. Py. 2. The word is frequently found in combination with ပြာဠိဟာ (Skt. prātihā) miracle, e.g. ရေမီးအစုံထွက်သော ယမိုက်ပြာဠိဟာကို^{of} the miracle in pairs of water and fire. M.W. 175. Also Weth. Z. 4; Nemi Yag. 6.

15.9 ခိန္တေ " — fr.အခိန္တေယျ (P. acinteyya) that which must not or cannot be thought - unthinkable, incomprehensible - Buddha. The prefix အ is omitted for metrical convenience, as in သမ္ဘိန္ (fr.asambhinā) unbroken lineage N.85; ဂတိ (fr. agati) wrong action, partiality. N.119.

four

Acintita Sutta - the ~~former~~ unthinkables: the Buddhas, their musings, world-speculation and the point of action. D.P.P.N.I.24. Also A.N.II.80.

ဇောတိဗျာဓိန္တေ ခိန္တေလ္လေ though the incomprehensible Buddha has said Thanwe.Py.31 — this descriptive epithet was originally applied to Buddha, it was later extended to the pagodas and Buddha images, e.g. ဇောတိဗျာဓိလ္လေ ခိန္တေလ္လေ if you swear by the golden Book of Oath, in front of the incomprehensible pagoda, I will commit all my money to your care. Yethe.Py.2.16. ခုဿုဉ်စောဓိယံဝေဿေဗ္ဗာနုဗ္ဗိန္တေ let us, the loving ones, at once go and pay homage to the image of the incomprehensible (Buddha) without fail. Po.Py.2.17.

15.12 ပလ္လင်္က " — (P. pallaṅka) sitting cross-legged:, divan, couch - an elevated seat, probably one on which one sits cross-legged. Cp. Skt. palianka = bedstead, couch. For form cp. အင်္ဂ (fr. anga) attribute; ဘူမင်္ဂ (fr.U-manga) tunnel; မာတင်္ဂ (fr.mātāṅga) elephant.

ဇောတိဗျာဓိပလ္လင်္က throne of Buddha; စေတီပလ္လင်္က pedestal; သင်္ဃုတပလ္လင်္က a raised platform on which offerings are made; ရာဇပလ္လင်္က the royal throne; သိတြာပလ္လင်္က

Indra's throne; တရားဟောပုလ္လင် ~~ပုလ္လင်~~ the pulpit; -
hence စကားပုလ္လင် introductory remarks on which some claim or
contention is based.

15.18 အဝကောကံ ။— (အဝ = getting up, rising; ကောကံသည် to
pick up) to pick up anything that arises out of one's words
- to find fault, draw unwarranted conclusion. Also အဝအာနံ
ကောကံသည် where အာနံ is a reduplicative. Cp. အကျကောကံ
သျှုက်ကော: ဖြောရင် သတိထား: ဖြောပါ။ သူ့အဝကောကံတတ်တဲ့လူ့ဘဲ
guard your words when you are speaking to him; he is
ready to draw unwarranted conclusions. Collog.

ပရမတ်ကြိုက်ဖြောတာကလေး: အကျမကောကံပါနှင့်တော့. I was
saying it only as philosophical truth: don't you misinter-
pret it. Moul.Py.Z.171.

15.19 မျက်နှာအောက်ကြီး ။— (မျက်နှာ = the face; အောက်သည် = to be
musty; ကြီးသည် to be big, used as an intensive. See
ဆက်ဆက်ကြီး N.13.) a big musty face - a very sour face.
Cp. မျက်နှာလန်းသည် to have a fresh face - to look cheerful.
The phrase မျက်နှာအောက်သိုးသိုး - သိုး = to be stale, is more
common.

ဝိတ်ဆိုးမာနပါ။ မျက်နှာအောက်သိုးသိုးထားပြီးလျှင် angry and
furious, he keeps sour and scowling face. S.D.W.144.
မျက်နှာအောက်သိုးသိုးနှင့်သွေးသွေးဖြူဖြူရှိကတဲအခါလဲ ရှိကတဲ with a sour
and scowling face, she often vented her anger on (the
children). Khin.Myin.W.V.28.

15.19 အနင့်သာ: "— (နင့်သည့် to be choked, overloaded; သာ: actuality, see အဂ္ဂကံသာ: N.14) actuality of overfullness - completely.

လိမ္မာညာဏ်အနင့်သာ: ခွင့်ဖြားရှာသည့် အရေးကို that you made a mistake in spite of your being crammed full of cleverness.

G.B.R.16. ကျွတ်လွတ်ရန် အခွင့်ခွင့် အနင့်သာ: ကွာဝေးကြသဖြင့် as you all are quite far from the chance of emancipation.

Ledi.Taya.72. အနင့်သာ: အဖိုးစွာလှတဲ့ ပရပ်ကြီးကို the mouth that is entirely overloaded with meddlesomeness.

Bein.Py.Z.47.

15.19 သနပ်ခါး: "— Thanakha - a kind of tree Limonia acidissima (Linn.), flowering shrub of citron species, the bark and root of which are used in making a sweet scented straw coloured paste. The bark or the root is rubbed on a circular stone slab, water being sprinkled over it every now and then, to get the paste, which is then smeared on the face and ^{allowed} ~~left~~ to dry.

15.20 သတ်သတ်ကြီး: "— (သတ်သတ် = absolutely, entirely; ကြီးသည့် to be big used as an intensive - see မြတ်နိုးအောက်ကြီး: N.15) absolutely. See သက်သက် N.12. with သတ်သတ် and သက်သက် cp. ဆတ်ဆတ် and ဆက်ဆက် = without fail N.13.

အရနည်း၍ လက်ချည်း သတ်သတ် get very little and will be left with bare hand. Owa.Py.19. ခွင့်မလပ်သောကြောင့် သတ်သတ် မစောင့်ရဘူး: as I had had no chance, I couldn't keep ~~keep~~ the sabbath at all. Up.Th.H.I.51.

15.22 အာမခံ "—— (P. āma = yes, indeed - assent, affirmation;ခံသည် to accept) to assent, take the responsibility. Also အာမဇာတိ — . Few other mixed combinations of Pāli and Burmese are ဒုက္ခရောက်သည် (P. dukkha) to suffer misery; ခါသတ္တကသည် (P. dosa) to be angry; လောဘာကြီးသည် (P. lobha) to be avaricious.

Āma was originally a deictic-emphatic exclamation e.g. āmabhante - indeed, venerable sir; and was absorbed into the common language.

(အိက္ခုဒ္ဓိမေ၊ မေဟသီလဂုဏ်ရှိကိုယ်အာမခံမည် as I have already assured you that I am a righteous nun.

Wiz.Py.Z.21) ကြိုက်ပါမေဟအာမခံမည် she has already assented to love (the king's son). Po.Py.Z.20. သမီးပေးမေဟလှူအာမခံလှိုက်တယ် — I have promised him to give my daughter. Tek.Bo.Py.Z.8.

ဆိုဝဉ်းရှာမော၊ ဖုရိမိတောဟ၊ အာမဇာတိတော် (the king) undertook to repeat smoothly/^{what} he was told...

Thu.This.Py.10. Also found အာမဝန္တ or အာမဝန္တခံသည် same as အာမခံသည်။

16.1 ဇေန်: "— (ဇေန် = a foot; န်းသည့် to tread on) that on which a foot treads— footwear. Nowadays a Burman hardly uses this word ဇေန်: except in connection with King's footwear, and its place has been taken by the Mon word ဂူပ် > Bur. ဘိနပ် = footwear of any kind.

16.1 စိတ်ဇလ် "— (စိတ် P. Citta; mind; ဇလ်သည့် to become feeble, weak) to become feeble in mind, i.e. to lose effect or hold. Cp. အချစ်ဇလ် ^{one's} ~~love~~ love wanes, loses ^{one's} ~~love~~ love. အဆိပ်ဇလ် poison loses its effect; မေတ္တာဇလ် affection wanes; ဂုဏ်ဇလ် fragrance gets dissipated; သေဘေးဇလ် danger of death lessens. Dhap. Py. 29.

စိတ်ဇာမဇလ် အာရုံဇလ်လျက် (the charm of nature) does not lose its hold on my mind, but is elaborated in my fancy. Ut. Taw. 105. ဝတ်လောင်ဖြင့် စိတ်ဇလ် ငြိမ်ဝပ်ကယ် ဆင်ခြင်: I am tired of gaudy clothes: I will don white cloth (to become a recluse). Tetat. 111.

16.3 သွေ့ရှိုင်း "— (သွေ့သည့် = to deviate; ရှိုင်းသည့် = to be concave) to deviate and be inconstant in love — faithless, capricious. Etym. connected with ရှိုင်း are ရှိုက်, ရှိုင်း to be sloping, slightly concave.

The word ရှိုင်း in သွေ့ရှိုင်း is rather unusual. The more common ~~သွေ့သွေ့~~ combinations with သွေ့ are သွေ့ကွက်, သွေ့တိမ်း, သွေ့ပျက်, သွေ့ဖယ်, သွေ့ဖျက်, သွေ့ရှောင်, သွေ့လွှဲ all suggest deviation from one's undertaking. Also သွေ့ဆန် သွေ့လှန် to go against, disobey. ရှိုင်း is in a rhyming

position, which probably accounts for it.

16.4 လှလှ — (လှ a quivering rise, as of air) soaring, as of smoke, etc.

အငွေ့လှလှ ရေတိုင်းပူ၍ (as the state of existence) is emitting volumes of heat (misery) we have to suffer every day. Thanwe.Py.3. မင်းခွန်ဆူတို့လှလှ အောင်လံ the two kings flaunting the victorious banner high. Nara.Py.33. မီးတောက် ကြုံစေ့စေ့ဗြည့်လျှင်အဆင့်ဆင့်လှလှလှလှ တက်ကြွနေသည်ကို မြင်လိမ့်မည် if you carefully look at a burning fire, you will see the flame soaring. Th.Th.W.D.71. လှလှ is used here as an emphatic phrase.

16.5 အာသုလ္လသမက် သိကြား — the sakka ^{on} ~~from~~ the summit of Mt.Meru who is the son-in-law of the king of ^{the} Asuras. The *Anguttara* Commentary defines Asura as *bībhaccha* = awful, vile. (II.526). In Pāli literature the Asuras are classed among the inferior deities together with the *Supannas*, *gandhabbas*, *yakkhas*, *garulas* and *nāgas*. Their kingdom is called ^{Asurabhanava,} ~~Asurabhanava~~ on the lowest level of Sineru, equal in extent to *Tāvatisa* (10,000 leagues). See D.P.P.N.I. 213-215.

When Māgha, the young Brahmin, died and became Sakka three of his former handmaids Goodness, Thoughtful, and Joy, by reason of their good works, were once more reborn as his handmaids. High born, the fourth one, having done no good works, was reborn as a crane. When Sakka found this

out he exhorted ^{her} to keep the Commandments. She did and was reborn into a family in Benares, and finally the daughter of the Asura king Vepacitta.

When she grew up, her father, mustered the Asuras together to give her her pick of them for a husband. And Sakka, who had searched and found out her whereabouts, donned the shape of an Asura, and came down to the scene. High born, looking round and observing Sakka, was moved by her love for him in a bygone existence, ^{and} chose him for her husband. See J.I.76-83.

16.6 ပိုးတွင်း "— (ပိုး :lit=an insect, a worm — euphemism for ခြေ a snake; တွင်း = a hole) a snake-hole. The Burmans, disliking the word ခြေ substitute ပိုးထိသည် for ခြေကိုင်သည် or ခြေပေါက်သည် bitten by a snake. A few other such euphemistic terms are အမှာကြီး blind = (a great sore) for အခွံ leprosy; အပြင် = (outside) for တစ္ဆေ၊ ဗုဒ္ဓ၊ ခွဲ၊ သားရဲ ghost, demon, witch, etc.; အလင်းမရ = (loses light) for မျက်စိမမြင် = to be ^{blind}; ငှက်မကောင်း (bad bird) for လင်းတ = a vulture, regarded as an ill-omen bird; မကောင်းဆိုးဝါး (bad and evil beings) for တစ္ဆေဗုဒ္ဓ — ghost, demon, etc. ကွသူ (a village woman) for ဝိုးမ a witch. See ငှက်ဆိုး 72; ငှက်မကောင်းသန် 23; ကွ N.73.

ဗွေဗွေ ပိုးထိသလို like the cobra bitten by another snake. (the biter bitten). Saga 94. အဘိုးဇေးတယောက် ပိုးထိ၍ ခြေပေါက် လာခဲ့ပါတယ် in the rest-house a ^{grandchild} ~~grandchild~~ of mine, is suffering from a snake-bite. ~~Sh.Py.S.W.235~~ Sh.Py.S.W.235.

16.9 အချိန်အခွင့် — (အချိန် = moment, time; အခွင့် = chance, opportunity) an appropriate moment - a combination perhaps not found elsewhere. Cp. အချိန်အခါ အချိန်အတန် moment, while.

ငါ့သမီးလိမ္မာလှသည်ဟုချီးမွမ်းသည့်အခိုက်ဟောပြောမင်းစိုးရှင်ထွက်သလို just as I was praising "my daughter is very discreet" she came out riding cock-horse on the spatter. Saga.30.

အခွင့်မသိသော မင်းစော: the royal attendant, who does not know the opportune moment. Saga.7. မဟော်သခါသခင်မိကို သိမ်းဆောင်ချိန်အခွင့်တော်မီ the time is ripe to have ~~Mahawthada~~ Mahawthada, the wise man. Mahaw.Z.I.20.

16.9 အလိုက်သင့် — (အလိုက် = according to; သင့်သည် to be proper, suitable) according to what is proper - accordingly, duly. Cp. အကြောင်းသင့် favourable circumstances; အခန့်သင့် opportunely, happy coincidence 28; အဆင်သင့် just right; in readiness. N.27.

မေမေကလဲ အသာကလေး အလိုက်သင့်နေရတော့တာဘဲ mother has but to behave according to circumstances (has to make the best of things). Than.W.I.95. နောင်ရူးနောင်လှကိုမြှော်ထားကလျ် အလိုက်သင့်ချီးမြှောက်တော်မူမှ for the sake of future eventualities, I should give him suitable recognition. T.Sh.W.I.2.

16.10 ငွှားဒို — (C = the fifth consonant in the Bur. alphabet; prefixed to a name, "င" suggests contempt; ငွှား = a tick, flea denoting trivial thing; ဒိုသည် = to be old, used in a scornful sense) a paltry fool. Cp. နောက်မြှား a wrong headed

creature 68; ငမိုက်မ္မာ ninnies 37; ငမ္မာတ် monkey.

မသိမိုက်မ္မာ: လူငမ္မာ: the paltry fool who is ignorant and stupid. Shwewa.Py.Z.II.19.

16.14 လာ:မယာ် "— a spoonerism for လင်မယာ် = husband and wife.

See လူတပု:ဂိုင်း for လူတပိုင်းဂိုင်း half-cracked N.3. Htin. Nga. ~~Kim~~ Gyi

here is playing the part of a clown. Hence, many spoonerisms, cp. လင်းကွယ် N.16. သဠိန် N.16. ဆာဆာဂိုင်း N.16.
See Introduction?

16.15 လင်းကွယ် "— another spoonerism for လယ်ကွင်း = fields.

Vide supra.

16.15 သဠိန် "— another spoonerism for သဠိန်ဒိုင်း = rich man's house.
vide supra.

16.16 မိမ္မာ် "— a metathesis for မ္မာ်မိ = glass-decorated (drum).

See သူသယံ for သယံတ္တူ (= self-attained (Buddha) N.4.

Closer parallels မ္မာ်တင်ဝန် for ဝန်တင်မ္မာ်: N.1.

16.16 ဆာဆာဂိုင်း "— another spoonerism for ဆိုင်းဆာ = the master of the drum. See လူတပု:ဂိုင်း N.3.

16.17 (ဆွေသဟံ "— (P. sahāya) Bur. သဟာ) companion, friend. The word သဟာ is changed to သဟံ for metrical reason, as ဒာသဟံ
ဒာသဟံ aspiration, desire; and သုဇာ)သုဇာ် Thuza,
one of the queens of Sakka N.82. See သဟာ N.34.

သဟံဂ္ဂေဘောပရံတော်ပရံဆက် ပဌနံကျက်ကြာတံ နနံထက်
 ပျော်ကို you, my companions and friends, who together
 with me offer flowers to (Buddha), and learn the law of
 relations, maidens of the palace. Maha.G.Py.Z.4.

16.17 နဘောဝံ "— or နဘောထပ်သံ (န ? နံ the side of a body; ဘော?ဘော:
 = side; ထပ်သံညှိ to place one on another, add to; ဒာသံ
 sound; a tune) a song or poem where the rhymes are plac-
 ed one on the other - a quadruple rhyming of three succes-
 sive lines, e.g. abcd/abcd/abcd/. See introduction. N.B.
 နံဘောထပ် pronounced nābētha? also one edge over another,
 as in rabbetting boards, clapboarding, or sewing cloth;
 folding, as doors. See also N.16; နဘောညက် succession of
 ruses 36; နဘောငို quadruple-rhymed weeping 77; နဘောသွား
 quadruple rhyming style.

The word နဘော or နဘောထပ် is commonly used in pya zats
 in the sense "in succession", "at once". လူ့ဘေးမှာ၊ မှုဒာပွေ၊ ချစ်ဘော
 သည်လို့ ထွေးကြတာမျိုး in this world, as one is apt to be
 involved successively in troubles thus. Shanmin.Py.Z.54. စွဲ
 နဘောသံချေရောက်ပါလို့ persistent (sorrow) disturbs my liver
 (i.e. mind). Thaton.Py.Z.135. နဘောဆိုင်စံသာခွက်လှိုက်ချင်တော့
 I wish to beat (my breast) with both hands at once (because
 she is in distress). Ngwe Sein Py.Z.13. လမုနတ်ကနွယ်နံဘောထပ်
 ဆော်လိုက်တာ Lamu spirit did whip me repeatedly. Kula.Py.
Z.49. ဆံထုံးကိုဆွဲလို့မို့! ----- နဘောထပ်ရစ်လှိုက်မယ် I will
 catch hold of your hair-knot and whirl you round and round.
Rupa.Py.Z.86. and ibid.87.

16.17 ပတ်ညွှန်: "— (ပတ် = the drum, orchestra; ညွှန်သည် to direct) to direct the drum. See ပတ်တိုက် N.3.

စန်ဇောရန်စကားပတ်ညွှန်: the words to be spoken by the Minister in directing the drum. Shwemyet.Py.Z.10.

မင်းကြီးဆိုရန်ပတ်ညွှန်: words of the King in directing the orchestra ibid.16. and also 88. and Khyin.Py.Z.I.23.

16.19 ကွေ "— to deviate — keep away — to be free. Cp. ကွေ = to bend round, be curved; ကွေသည် to bend, curve, and ကွေကွင်း or ကွေကွေသည် to be parted, separated.

ရန်မျိုးကွေသာ: သာဓကသခင် the lord of Zambudipa, who is free from dangers. Min.Me.Eg.30. ပညာသီလသုံးခြံစောင့်ရှောက်မကွေ never deviate from keeping the five precepts. Nemi.Z.138. ခံတင်လှနေ၊ မိမိမျိုးကွေသာ: a maiden of ideal beauty, without any faults. Nawade.Yad.91. တောင့်ကြမကွေ၊ သည်လူဝေဒြာရေဂျီတစ်၊ ဝာဟ်ကျိုးရှိမည် what slightest use will it be to live in this world which is not free from distress. Mani.Z.45. တော်ကွေသူ without a ~~sweetheart~~. Keth.Z.17.

16.20 ကရု: ကရောသွားလို့ — like the water flowing out from a golden kettle. Whenever a person speaks fluently, he or she is said to be speaking like the water flowing out from a kettle. Hence ကရု: ကရေညွတ်သလိုတတ်တတ်လွင့် talking continuously like the water poured out from a kettle. Saga.5. Cp. ကရု: ရေညွတ်စကား: lit. = water-flowing out from a kettle like words — continuous flow of words.

16.21 ဝေလ "— Sale, an old town in Burma, on the E. banks of R. Irrawaddy, between Pagan and Yenangyaung. It is the birth place of U Pon Nya, one of the greatest Burmese poets in the 19th cent. who is said to have introduced a kind of versification known as နာပ (nabe.v.infra). For a short biography of U Pon Nya see J.B.R.S.X.146.

U Pon Nya made this nabe form so peculiarly his own that it is frequently referred to as the "Sale style", e.g. နာပသံဃာတိဗ္ဗနိက္ခိ... ဝေလလား မှတ်ရပါလိမ့် 16. နာပသံဃာတိဗ္ဗနိက္ခိ အခြေမမြဲနိက္ခိ၊ ဝေလညာဏ်ဟိတော့ if you in your craziness try to imitate U Pon Nya and jabber nabe rhyme. Bein.Py. Z.50. — နာပကိုငွေရေး၊ ဝေလရေး ဂုဏ်ရှိ ဆိုကြတယ် though Nga Pe introduced the Nabe, the people attributed ^{it} to Sale (U Pon Nya). N.B. Achôktan Saya Pe claimed that it was not U Pon Nya, but he who created the Nabe. Saungpa. 65.

16.24 ဂွေတာနုတ် "— (ဂွေ or ဂွေ companions; တ = a, one — seems to have a slight demonstrative force; as in ညာတမူ၊ ညာမူ = the right hand consort 33; ဂွေတသင်း fr. ဂွေသင်း the bevy of handmaids 11; သွင်တာနုတ် fr. သွင်နုတ် the fairy like maiden 2; also ခင်တာမေ fr. ခင်မေ = the maiden, lover or wife; မောင်တာတာ fr. မောင်တာ the man, sweetheart or husband; and လှတမူ = the girl of beauty; ^{See Appendix X.} နုတ် = fairy) the bevy of fairy like maidens — generally applied to the handmaids of royalty ^{who} ~~which~~ are divided into three grades

viz. the inferior, the ordinary and the noble, or, the young, the middle-aged, and the old. See သုံးဂွေ. 85.

—ကန္တဝတီ၊ဂွေပေါင်ခတ်လှကေသီကို wait. kinsa wadi, the beautiful hair, on whom the maids ~~wait~~. Dewa.Py.Z.10. [လျှော်ကန်လှပေါ်သမီး၊ဂွေများလိင်ယံ very well my daughter, the crown of the handmaids. Bein.Py.Z.90. —သုံးဂွေများကေသီ၊ ခရီးတော်ရံတိ you, my sister-in-law, the garland of the three bebies of handmaids. Dewa.Py.Z.24. သုံးဂွေစောင်လျက်ကြယ်တောင်လမင်း— you, who are surrounded by the three bebies of attendants, like the moon amidst the starlets. Min.Me.Eg.7.

17.2 ခုံတင် "— (ခုံ = a stool, bench - signifies the place of an arbitrator or a judge; တင်သည် to put up, elect or appoint) to elect an arbitrator or a judge.

In the days of the Burmese kings there were two kinds of judges - one appointed by the king or official e.g. ဂျေတြိခုံတော် See Ye.Kh.Phy; while the other consisted of men who had gained a local reputation for knowledge of law and custom and to whom suits were voluntarily brought for decisions by agreement between the parties, e.g. ခုံတော်စောင်ကျဘမိ. See K.Th.By. (Perhaps ဒာစီဂျင် described the status while ခုံ was popularly used for an ဒာစီဂျင် while actually engaged in arbitration). Also ခုံတည် to set up an arbitrator; ခုံရွှေ့ to appoint someone, an arbitrator; ခုံရွှေ့တော် to elect someone to arbitrate.

ရံတည်လောက်သော စကား: the words to be regarded as
 binding, authority K.L.D.94. သိကြားရံတံတို့ကို ခုံပြု၍
 making the sakka and dewas ~~xx~~ arbitrators. Han.Aye.84. ခုံ
 ရွေးကောက်စွာပဏ္ဍိတသူကြီးက the headman of the village who was
 elected as a judge. Thu.Hmy.Py.3.

17.4 သရင်း။ — (? fr.ရင်းသဉ် to tread up, trample) one who treads
 upon others — the chief, lord — rarely used nowadays.
 Perhaps သ is a prefix as in သရမ်း : fr.ရမ်းသဉ် to be
 outrageous. See N.6.

သရင်းဘုန်းကြီးသုံးလူထူးကာ the glorious lord (Buddha)
 the crown of the three beings (human, dewas and brahmas).
Pyat.Py.20. လေးကျွန်းသရင်း၊ မင်း၏ပဒေသာ comparable to the
 king who is the lord of the four islands. Yodaya.Eg.13.
 ဒေဝသရင်း၊ သိကြားမင်းလည်း the sakka, chief of the dewas.
Ko.Py.Com.60. ငှက်ဈေးသရင်း၊ ဂဠုန်မင်း garula king, the
 head of the birds. Dewa.Py.Z.22. ဥတုသိသရင်း၊ မင်းလည်း
 ကြောက်တွေ the king of the Eastern country is frightened
 and dumbfounded. Hman.Yaz.III.130. နဂါးသရင်း၊ လူသရင်းကာ
 the apex of ~~xxx~~ human beings, the lord of the people. Nat.
Me.Eg.107. နာဂသရင်း king of the nagas. Pyin.W.Py.142.

စကားမညီ၊ ယွင်းလှည့်သရင်း ညာမင်းဆွေလှ chief of (all
 girls) your words are inconsistent. Shwenan.17. မပူဂဠ်၊ မပူ
 ရင်းသာပ၊ သရင်းသိန်တဆူငှဲ queen (of beauties), indifference
 leads to indifference. Ibid.38.

17.4 လက်ဖျားဆွဲ "— (လက်ဖျား: the ends of the fingers opp.လက်ရှင်း: the upper part of the arm; ဆွဲသည် = to draw) to back for a win.

In races such as boat-races, the respective owners of the two boats have first to agree to stake^a/certain sum of money - generally a huge one - which is usually kept with the judges. This sum is calledလက်ရှင်းကြေး: the basic bet-stake. Then the other people, according to their own fancy, back their favourite. These bets, made after the deposit of the stake, are known asလက်ဖျားကြေး:bets at the extremity, minor bets.

ကိုယ်တော်ကြီးတော်ဘက်ကလက်ဖျားစောင်^{မည်} I will back my lord.
Einda.Z.I.36.ရှုံးသမား:လက်ဖျားစောင်းအံ့၊ မစောင်းဝံ့ချေဘူ: will the loser dare to have a bet on it? No, he dares not.
Yama.Yag.II.67.

17.4 ရှက်အားဆဲ "— (အရှက် = shame; အား = strength; ဆည်းသည် = to muster up, mobilise) to muster up one's strength from shame i.e. strength, courage arising out of shame.

အားဆဲ or အားဆည်း is common, but the use of a qualifying word attached toအား: has not been noticed elsewhere.

17.5 ပွဲရ "— (ပွဲ = an entertainment, or contest of any kind; ရသည် = to get) to get the decision of the audience at the entertainment or contest - to win the laurel. Cp.ပွဲကျသည် to bring down the house; ပွဲတွေ့သည် to have been tried and

proved in a trial of any kind; ပွဲဝင်သည် to prove one-
self to be equal to the occasion.

ရှေးဦးစွာပင်၊ ပွဲရသည် even in the first show, he
secures success. A.B.L.II.15. စစ်တိုက်သူ၊ လက်ဝဲတော်ယောင်ဝါဝိုး၊
ပွဲရလောင်းကို ဟောကပ်၍ (the king) was told about the
victorious achievements of Situringathu and Letwènawiyadha.
Hman.Yaz.II.36.

17.6 ကဝေ "— P.kavi = a poet, wiseman. Four classes ^{of} ~~x~~ k. are
cintakawi = an original poet; sutak — one who puts into
verse what he has heard; atthak — a didactic poet;
patibhānak — an improviser. A.II.230. For form ep.

See သရေ N.2.

မှတ်သားသင့်စွာ၊ စောင့်လိမ္မော်သည်၊ ပညာကဝေ စောက်စေသည်
clever lad, mark judiciously, and you will achieve highest
wisdom. Pyin.W.Py.48. ကဝေဟောများ၊ လျဉ်းစကားကို those words
of the most outstanding wiseman. Dhap.Py.6. ခားကဝေမြှာ၊ ဂုဏ်
နေရိမ့်မြင့်သို့ထား၊ ခြုံငုံ၊ သိမြင်သည်၊ ပမာဗင် like the one with
discriminating ears, who assesses value according to the
high and low merits (of the work) and knows it well.

Yama.Yag.I.2.

N.B. ကဝေ often a witch and is found in combination
with စွန်း as စွန်းကဝေ which probably means one who is fully
versed in witchcraft.

17.8 တွဲ "— to be gentle, lithe, cp. ခွဲ၊ လဲ = to be lithe, supple,
elegant. See လှေသံ တွဲတွဲ in a feeble voice. N.103.

ဆောင်ခွဲမောင်ငို၊ ခေါ်ထူးဝတ္ထုလျက် the pair of lovers,
addressing and answering each other affectionately.

Sanda.Py.46. စိသ္မယဂ္ဂေချေ၊ တေးတွဲသဖြန် a sweet song and
sonnet elaborately composed (the princess). Mahaw.Py.2.4.
[ဗြဲမလွန်ကျက်တူပင်ခြံလှို၊ တွဲတယ်ခြံတယ်နှင့်သဂြင် the mating
love birds in each other's company indulge in coaxing and
fondling. Gita.55.

17.10 (စိမ်း) ဂုဏ်တယ် "— ဂုဏ်သည် auxil.verb, to be capable of, to
have the heart. cp. ဂုဏ်စက်သည် to be unfeeling, hard
hearted; ဂုဏ်ရှာသည် to be regardless, which, however is
used in good sense, implying lavishness.

[ဆင်္ခါပေါင်းတို့သည်၊ ထိုစောင်းသံ၌ တပ်မကင်းခြင်းဖြင့်၊ မခွဲ
ဂုဏ်သကဲ့သို့ like the elephants, who under the spell of
the sound from the harp, were not able to wrest themselves
away. Widh.Z.4.] ပရမေခနုခိသက်၊ မြတော်မူဂုဏ်ပါသိ glorious
inheritor of the palace, ~~you~~ you have the heart to treat
me (thus). Einda.Z.I.352. အချောယှို ခွဲတပါး၊ ဂုဏ်ကလိမ်ဂုဏ်
လေ you, a beautiful and graceful girl, how can you
tell such fibs. Lu.M.Py.Z.33. မိမိကိုယ်ဝွေက၊ မသုံးဂုဏ်၍ too
parsimonious to spend it on himself. Omma.Py.40.

Cp. မင်းခညးစိမ်းအား၊ ခွန်သွားဂုဏ်ဂုဏ်မလဲကွက် without regard
for the kingly bliss, he is capable of forsaking it.
Ko.Py.1.

17.12 ရှေးယူ "— or အရေးယူ (အရေး: affair, business; ယူသည် to
take hold of) to make much of, take notice of. For

ties and her waist is slender. Mudu.Py.54. မေတ္တကီက ကျီမယ်
 လှကား the graceful girl who is in the guise of a frog.
Buri.Lin.123. ဖြကောဒဂျောလှသောဝမ်းဂြိသော [okodaro] one who
 has a thin belly. Z.P.K.28. ဝလွန်လျှင်လည်းမတင့်တယ်လျလွန်လျှင်
 လည်းမသပ္ပာယ် it does not look comely if one is too fat,
 nor is it elegant to be too slim. A.B.L.III 150.

17.20 (လှပ) နဲ့ — နဲ့ or နည်း (P.naya) way, custom, manner. For form cp.
 နိဿည်း fr. nissaya.1. နဲ့ is lavishly used by the playwrights.
 Here are a few examples.

ဆိတ်နှင့်ဆင်တွဲသလိုဆန့်နဲ့သွယ်ဝယ် the various queer ways, like
 pairing a goat and an elephant. Mahaw.Py.Z. ယဉ်နဲ့ပွေတု၊ သန္တေ
 နတ်ကယ် O incarnated fairy, with various graceful
 ways. Kaw.Py.Z.16. နှလုံးလှည့်သောညထက် သဲပါပေါ့ - the manner
 of my present suffering is worse than death. Wiz.Py.Z.54.
 နှမလှိုစိတ်စွဲလို့ ဖြစ်နေကြပြန်မိမိပါ thinking of me as your sister
 please tell me all your story. Yethe.Py.Z.12. ပျဉ် the way
 of trouble. Po.Py.Z.15. ပွေ နဲ့ the manner of distress - dis-
 tress. Saw Pe.Py.Z.I,15. တိုင်းနယ်မြေ ဟံလှေသုနဲ့ in the
 fashion of the girls from Hanthawaddy land. Bein.Py.Z.57.

17.25 တင်းတင်းကြီး — (တင်းသည် = to tighten, be firm; ကြီး : intensive
 particle. See ဆက်ဆက်ကြီး N.13.) firmly, unyieldingly.
 Cp. ဆိုလှိုက်မယ်တင်းတင်း will say firmly, to go so far as to
92. တင်းတင်းကြီးခံ to endure resolutely. 108.

18.1 မင်္ဂုတ်သီး:—the mangosteen, fruit of the *Garcinia Mangostana* (natural order Guttiferae) so called from Dr Garcin who described it. See F.P.B.89. (Malay) Manggusta, manggis; (Sund) Manggu; (Siam) mangkut; (Mon)မင်္ဂုတ် meankut; Bur.မင်္ဂုတ် or မင်္ဂုတ်^rmingu?

The region of the cultivation of the M. extends through western Malaysia and from these^r to Moulmein in Burma and into Lower Cochin-China.

It fruits unusually after 15 years and only barely earlier. There is one ^{species} ~~xxxx~~ all through Malaya, another race in the Sulu islands with a thicker rind and more acid flesh, which is used for preserves. Its rind contains tannin, for tanneries. The rind is also used medicinally as an astringent, and ^a decoction administered for dysentery. Its leaves and roots are also useful for various medicinal purposes. See D.E.P.M.I. 1052-55.

The fruit ~~xxx~~ ^{is} considered to be the most delicious and wholesome of all fruits. ~~The xxxxxxxxxxxxxxxxxxxxxxxx~~ ^{it} ~~xxxxxxxxxxxxxxxxxxxx~~ In size and shape, ~~xxxxxxxx~~ resembles a middling sized orange; it is dark brown, spotted with yellow or grey, has ^a thick rind, and ^{is} divided internally ~~by xxxxxxxxxxxxxxxx~~ ^{each} into cells, See xxxxxxx (one of which contains a flat oval seed.

18.2 မြဲ "— to regurgitate, as တံဗို:ဖြဲက်မြဲဖြဲက်သာ:— the surges regurgitate and bubble. Zanak.Py.40. to work about in mouth, mumble. ဆွမ်းဦးပုံပုံ, အလယ်စဉ်, မြဲဘို့ ခွဲခဲသော် ဘယ်ဖြဲရည်:— what offence is this, if (the

for his mumbling, takes off the top of priest)/~~xxxxxxxxxxxxxxxx~~ the heaped up food with a cone in its centre? S.Ky.D.I.236. စိုက်သတ်း၊ ဟူး၊ ဟူး၊ ရှေ့
ရှေ့(?) enjoying/with the tip of tongue excessive sweet-
 ness of sugar. Weth.Py.38. စားမြေ့မြေ့သည် to chew the cud,
 fig. to ruminate.

18.5 တောစကား တောမှာပြောကံ let the words spoken in the wood, disappear
 in the wood. It is a proverb. Cf. တောစကား၊ တောပြောကံ။
Saga 56. Also Bawa.Py.Z.19. Cp. the saying ဒီရိမ်ကားကျောင်း၊
မပို့ချင်၊ ကျောင်းကားဒီရိမ်မပို့ချင် take not the words said at
 home to school and vice versa, i.e. avoid gossip.

18.8 မေတ္တာရေး။— (မေတ္တာ P.metta, compassion, affection; ရေး used
 for ရှိသည် to have, where an 'e' rhyme is required.

သစ္စာနဲ့မေတ္တာရေးလည်း fragrant with the scent of
 truth, having affection. Kutha.Py.151. မေတ္တာရေးရှိပေးကမ်း
တတ်မှ၊ မိတ်ဆွေရမိ only if you have love towards/and are
 in the habit of giving away something, you will acquire
 friends. ~~Maggha.Lin.262~~ Maggha.Lin.262.

Cp. မကုန်စေသင့်၊ ကုန်စေသင့်ကို၊ ထောက်ချင်မိတ်တွေး၊ ယဉာရေးမိ
 he has the discretion to weigh whether it is worth spending
 or not. Nana.Py.63. မုက်ဆန်ရေးလျက်၊ သူ့ဒဿက်ကို၊ ဂုဏ်ဂုဏ်မေ့၊
သတ်လာခဲ့ပြန် as you, in anger and entirely with-
 out regard, had killed others. Widh.Py.65.

18.11 တည်ထွင်။— (တည် or တီသည် = to clear up esp. wild land for
 cultivation; ထွင်သည် to clear out, or away) to clear

away, clear away and cultivate, to establish.

စောဦးကားချောင်းရှည်တစ်ခွင်ကိုတည်ထွင်၍ ဣတညာဇ် Saw U cleared up the wild land around Chaungshe and set up a village. Hman.Yaz.II,179. အကျွန်းကျွန်းသော ဖြည်ကြီးများကို ခြိမ်းခြောက် စိုးအုပ်လိုသော ဌါသုတ်သင်တည်ထွင်လုပ်ငန်းကို အောင်တော်မူသော အခါ when the king, desiring to subjugate and rule the big countries in all the islands (N.S.E.and W.), was successful in trying to get rid of and clear away all obstructions. Han.Aye. 1. အဘွင်အဋ္ဌကထာကျမ်းကို ဖြည့်စည်းတည်ထွင် (he) tried his best to compose an explanatory commentary. Dham.W.I. ၈၇။

18.12 အောက်မေ့ "— also အောင်မေ့ or အောက်မေ့ O.B. ဖြက်မိ = to consider, think; long for; meditate on, ponder, recollect.

မိမိကော်မိ နှလုံးသော မင်္ဂလာသော ဖြက်မိရကာ as he had grateful recollection of the king who had nourished him. Ins.9. လင်ကိုမသွေ့ဂုဏ်ကိုမသေမသေ အောက်မေ့မပြုလေဘူး she always fears and respects her husband, of whom she has never thought lightly. Maggha.Lin.248. အယဉ်းစွာမပြု အောက်မေ့လေဘိ၍ as he thought that it would be too difficult. Yaz.56. မယာတော်သည် သားကို အောက်မေ့၏ mother longs for her son. Sanda.Z. 38. သက်တောင့်စွာသော အောက်မေ့ရာသော အကျင့်သုံးပါး the three principles to meditate upon as long as you live. Yaz.25. ထိုလူသည် သာသနာသင်အရပ်၌ နှိမ့်မည်လည်းဟူ၍ အောက်မေ့လေ၏ as he pondered the whereabouts of the wiseman. Mahaw.Z.I.17. ငါ့ဒိဋ္ဌိသော အဖြစ်ကို အောက်မေ့မိသော အကျည်သည် I who have recollections of the sufferings I had in hell. Nara.Z.26.

18.13 ရေနွှဲညှစ်ဆက် — lit. the fire of the day continues to burn into the night. Perhaps it is a saying amongst the blacksmiths. A busy blacksmith starts working by the fire in the day, and will have to go on working without a break throughout the night. Hence the phrase = continuously, ceaselessly.

အပူစာပွင်းရေနွှဲညှစ်ဆက်ကာ၊ မေ့တမလပ်လုပ်ကိုင်ရသောအခါ
when you have to toil urgently at a stretch. Chweta.37.

18.13 ခိုင်းကွက် — (ခိုင်းသည် = to employ, make use of; အကွက် a spot, square - occasion. See အကွက် ၁၄.) the occasion to employ someone. See ခိုင်းကွက် occasion to be anxious. ၄၆; ကျွေက peaceful state. ၅၉.

ကျွေကမမြင် I do not see any prospect of happiness.
Sanda.Py.Z.111. မြီးမြှောက်ကွက်ပါ it is the occasion to ex-
tol him. Tavoy.Yaz.275. ခဉ်းခိုင်းကွက်မှာ အိမ်တက်ဂုဏ် let us
go into the house in this blissful moment. Pyin^{sa}.Yag.5.
ချမ်းသာကွက်သို့ရောက်ချေမူ the child has attained a state of
happiness. Kaw.Py.Z.28. ခိုင်းကွက်ကယ်တန် he creates an occas-
ion to show wickedness. Bamdu.Py.Z.85.

19.1 ဣန္ဒြေတိကိ - အခန်းစာစောင်တွင် in the section of the book
(Widhura Pyo by Twinthinmingyi 1780, from which the words
vide supra - are quoted) where Irandatī was about to be
given away to Punaka. See Widh.Py.22-23.

When Irandatī, daughter of the Nāga king Varuṇa learnt that her mother, Vimalā, longed for the heart of Vidhūra, she determined to get for herself a husband who would satisfy her mother's craving. So, she went to the Himalaya and having spread a bed of fragrant flowers, lay thereon and sang. Punaka, Vessavana's nephew, heard her and offered himself as her husband. She took him to her father who agreed to give him Irandatī, if he could bring Vidhūra's heart. D.P.P.N.I.316. and J.126-156.

- 19.2 အိမ်ထောင်ကျပေး...ခဲစောဘိဇ္ဇာ there is no other affair which is more difficult than that of marriage. It is extremely hard. This passage is verbatim excerpt from Widhura Pyo. Widh. Py.23.

Cp. a တောတယ် (tetat) sonnet; attributed to the same author which has the same conception of marriage.

တက္ကသိုလ်ဆရာတစ်ဦးက မှာဘူးသည့်နှုတ်ဂါညှိအိမ်ထောင်ဘက် ဘုရားတည် သည့်ဆေးမင်္ဂလာစုတ်ထိုး၊ သည်သုံးခုချက်မပိုင်လျှင်နောင် ဖြစ်နိုင်ခဲ့သည့် အမျိုး... : a teacher from Taxila (famous ancient

university town) had left instructive words; there are three things - marriage, the building of a pagoda, and tattooing, which, if done carelessly, are hard to undo.

Tetat.184.

- 19.8. တော — (fr.သဘော ^{sabhāva} ~~sakṛāva~~) nature, mind, disposition. See တော့တော့ with all her heart. 87. The syllable သ is omitted as in တော (fr.သဘာဝ) nature, custom; ဒုပဓါး

(fr.သနပ်ခါး) Thanakha.28. & fr.သရင် 22. တော is a favourite word among the playwrights, e.g.

မေခလာမယ်စောလယ်ကတော့ဣန္ဒြိယ Mekhala fairy, intend in my mind thus . Wiz.Py.Z.35. တောအရပ်တွင်ဖြူတောစိတ်လွန်လှည့်လင်လို့ I feel cheerful in the shaded wood. Luwun.Py.Z.5. နှစ်ပါးမိဘတောမရွှေ့၍ as the parents do not consent (to the marriage) Saw.Pe.Py.Z.I,23. အဘေသည်းစူးတောမတူတယ်လို့တယ်မေ့စုလျက်ပါနှင့် you, my liver and intestine (daughter), please don't be so sullen if you do not agree with me. Po.Py.Z.18. မောဟကိုတောဝေ့မြို့မြို့ meditating on the folly. Bein.Py.Z.20.

19.11 ယိတိယာတာ- (? fr.ယိတိယောင်တောင် a reduplication of ယိတိယောင် = to be doubtful, uncertain) uncertainty, vacillation, shilly-shally; for form cp. မိုးတိုးမတ်တတ် (fr.မိုးမတ်) while standing; ဝိုးတိုးဝါးတာ (fr.ဝိုးဝါး) dimly, dubiously.

ဗြဟ္မဗုဒ္ဓိယိတိယာတာရောင်ပေပေ the umbrella of the people (the king) dallied in a shilly-shally fashion. Pyinsa.Yag.8. မဂ္ဂင်္ဂာဗြဟ္မဗုဒ္ဓိတို့သည့်ယိတိယာတာတရားမကျ those righteous people, who are in search of the path, still vacillate and are not contrite. Pon.Taya.92. ယိတိယာတာဖြင့် ခေပါတယ်အမိန့်ရှိတော့မူမှ သိရမှာပါ I am rather uncertain: I shall not know unless you tell me (who you are) Sh.Py.S.W.296.

Cp.ယိယာ သမားကလေးတွေ the shilly-shally young men Up.Th.Th.I.46.

19.12 ယောက်ယိုးယောက်ယက် — [fr. ယောက်ယက် = in a state of commotion;

ယောက် may be connected with ယောင် to move in an undecided

way. Cp. တောက်တိုးတောက်တက်တက် incoherently,

ramblingly - in discourse; ယောက်ယိုးယောက်ယက် fr.

(?ယောက် maggot) moving about, up and down.] move-

ments of no. of people; spasmodic movements of a

mob, cp. ယောက်ယက် hurrying to and fro. See ယောက်

ယက်ဆန် to bustle to and fro. N.20. Also spelt

ရောက်ရိုးရောက်ရက်"

နီဂုံခိုင်၊ အလျှံသိုးသိုး၊ တောက်သည့်မီးသိုးယောက်ယိုးယောက်ယက်

(the people) from the cities and outskirts, ran wild

like the flaming bright-fire. Teindu. Py.50. ယောက်ယိုး

ယောက်ယက်ပန်းတောက်ကိုချွတ်ချွတ် she fiddled with her

flowered shawl by doing and then undoing it. Yama.

Yag.I.50. ကျောက်ပေါက်တသီး၊ ကျောက်ကင်းပြီးရောက်ရိုးရောက်

ရက် having smallpox and a delirium from its severe

effect. Naraw.My.126.

19.16 ပိပတ္တိကာလ — (P. Vipatti = wrong state, false manifestation;
kāla = time) the time or age of corruption or degene-
ration. The word is commonly spelt ပိပတ္တိ in many
books.

ပိပတ္တိကာလဖြစ်သောအကျိုးစေပေးနိုင်ရာ ဆိုကြပါသည်

it is said that in a corrupted age, it is difficult

to prosper. Th.S.D.I.102. ပိပတ္တိကာလရှိ ဗာလနုလူငါးပါး

fools are in the limelight, in an age of degeneration.

Tetat.180. ပီပတ္တိခေတ်အလှိုက်ညစ်ညူးနေသော in conformity with this corrupted period, one will be (regarded) as virtuous only when one is vile. Ibid.18. Cp. ပီပတ္တိသီမံ a polluted simā (a building for ordination etc.). W.N.Th. 135.

19.16 ဓါတ်သိ " — (ဓါတ် P. dhātu = primary elements, natural condition, disposition) to know (another's) disposition. See ဓါတ်ကိုသိ to understand their disposition. 54. Also ဓါတ်ကြောသိ (အကြော = tendon, vein) to know one's disposition and tendency.

သတ္တိဗျတ္တိ... ဓါတ်သိရင် ကွင်းရ if you know my valour and nature, you will shun me. Bawa.Py.Z.87. ဓါတ်သိဟာ ချွဲဇာတ္တိကို ယူ၍ ငယ်ထင်ထင် as they do not understand my character, they take an elephant to be a hare (think small of me).

Saungpa.164. သာယာဝတီ၌ ပညာဉာဏ်အဟဉ်သုရသတ္တိမရှိကြောင်းကို ကား၊ ဓါတ်သိသူတိုင်း သိပါသည် that Tharawady U Pu is not really courageous, is known to everybody, who is well acquainted with his disposition. New Light.15.(28.8.31).

ငါ့ဓါတ်ကြောကို စောကြည့် if they consider my disposition and inclination. Dewa.Py.Z.14. မှတ်လောသတိဓါတ်ကြောကို သိပါလိမ့် Mark you well; you will learn my character. Po.Py.Z.92. ကိုယ့်ဓါတ်ကြောကို သိလို့ မယားမယူဘဲ ရှေ့တာပါ it is because I know my own character that I am leading a bachelor's life. Than.W.III.50.

19.20 မြက်နှာထား:--ခတ်။— (မြက်နှာထား: looks, assumed aspect:ခတ်သည်
lit. to stamp as in ခတ်ဆိပ်ခတ်သည် i.e. to essay, prob. the
word ခတ်သည် originated from the old custom of examin-
ing and deciding the quality of uncoined money or gold,
by the experts who, when they had ascertained it, stamped
its true degree of purity on it. Hence metaphorically
ခတ်ခတ် to decide the quality of a person and assign his
value - to assay, appraise) to interpret facial expressions.
This phrase မြက်နှာထား:ခတ် sounds very strange. Perhaps
it is a variation of မြက်နှာကံခတ် as the verb ခတ်သည်
is usually used in combination with ခတ် or ကံ။ See ခတ်
ခတ် N.56.

19.22 နေရာ(မ)ကျ။— (နေရာ = place; ကျသည် to fall) to fall on the
place - to become settled; to be completed satisfactorily.

ထိုက်သက်မွန်ကန်ရာ နေရာကျပြီးပြတ်အောင် to come to a satis-
factory and correct conclusion on its merits. Records 170.

— ကျပ်သမီးကို ကဆုန်လ ပြည့်မီ နေရာချမယ်လို့ လူကြီးချင်း စေ့စပ်
ထားတာ it has been agreed between the elders that my
daughter shall be married before the full moon of Kason.
Sun.Mag.17.(17.4.26).

19.23 သက်ဆံဖျားစောင့်။— (သက် or ဒေသက် = life; ဆံဖျား: the tip of
one's hair; စောင့်သည် to keep, guard) to guard (the daughter)
with their life at the tip of their hair. The phrase
သက်ဆံဖျား: signifies that the soul has reached the
extremity of one's body. Its next step is to depart wholly

from the person — hence to live dangerously. See also သေလုအောင်ခက်ကပ်မိအသက်ဆံဗျား I am worried to death; my life is at the tip of the hair. 65.

မိခင်မြား... အသက်ဆံဗျားထား၍မြီးမြင်း... mother has to give birth to a child at the risk of her life. Deedok. 6.

(14.9.29). အရေးပြုကပြုကအခင်းလည်းထွက်ပြီဆိုအသက်ဆံညွန့်ထားတင်ခွန် as the matter (the disappearance of Thida) is now clear, and the affair known, I will risk and stake my life (to bring her back). Yama.Yag.II.30.

19.24

19.25 ကတိဝတား။ — (ကတိ P. katika = agreement, pact, contract; ဝတား to put, place, leave), to place an agreement — to make a promise, to bind oneself. For form cp. ကန္တာ fr. kantāra = difficult journey. သာမိက fr. sāmika = belonging to some one. ကတိ is pronounced and is commonly misspelt ကတိ။

ကတိ is found in many combinations e.g. တည့်တည့်ဖြောင်ဖြောင် ကတိစောင့်လျက် keeping her vow faithfully. Nemi.B. Py.65. ငွေမရှိ ကတိစောင့်လျက် a destitute seldom keeps his promise. Saga.33. သစ္စာကတိပေးပြီးမှ after the king has given his truthful pledge. M.R.W.414. Also ကတိပြုတ် to break one's words; ကတိဖြောင် faithful to one's word; ကတိဖြေ to keep one's promise.

The pāli word, katika, is also used as Burmese, e.g. အခိုင်ကတိကပေါ်ပြီးမှလျှင် after giving a permanent pledge.

M.L.W.136; and also ကတိကဝတ် (P. katika - vatta) solemn

undertaking. လေးတောင်းလျှင် မပေးကုန်လင့်ဟု ကတိကဝတ်ဆိုကုန်စဉ် လေး
တပါးလျှင် while (the archers) were entering into a
pledge not to give Zawtipala the bow when he asked for it,
he arrived. M.K.W. 587.

20.1 တော်လှန်— (တော် = to rise; လှန်သည် = to turn back, turn over,
rebel against) to rise against, vindicate or free oneself.
O.B. တပ်လှန် cp. A.C. tanq ; Lisū tu³; Maru/taw.; Mon
ကတိုင် ; Red Karen taw = to rise. Words having the mean-
ing of bulging, coming up, rising up, hence also appearing,
raising up, have the sound of "6+2 [2] ပေါ်၊ ဘော်၊ ကော်၊ ကော်၊
ကော်၊ ခေါ်၊ ဆော်၊ မော်၊ အပေါ်" C. Duroiselle, J.B.R.S. III. 16.

To this list, the word တော် can be, thus, added.

ရုံမက်ကျောန် အလွတ်မှတော့ ဘဝလှန်လိုလား as I want to
rebel against being a slave to desire (free himself from
desire). Ins. 20. တလင်းကျွန်မှ၊ တော်လှန်ပါပြီ even the Talaing
subjects have rebelled against (their masters) Pel. Eg. 37.
နှစ်ယောက်သော ကျွန်သား သူငယ်တို့ကို တော်လှန်စေပြီ after causing the
two sons of a female slave to free themselves. Dham. W. I. 30.
တရားရခံ၊ ဆင်စွဲသံနှင့် တော်လှန်လုပ် if you defend yourself at
law with rebutting arguments and go against me. Dewa. Py. Z. 30.
ငါ့စင်ဖွားကို စကား တော်လှန် he (Mahawthada) rose against
(spoke against) even this king's word. Mahaw. Py. Z. 21.

20.2 ဖြောင်းဖြူ — (ဖြောင်း = fr. ဖြားယောင်း to ~~beguile~~ tempt, as in ဖျဉ်း
ဖေါက်ချောက် right through; ဘုရား > ဗျား > ဗျာ sire or sir;

ဘယ်သူ့သူ who; (ခေါ်အောက်) ဖြောက် North; (ဖြည့်) to be gentle)
to persuade gently, coax. The word is indifferently spelt
ဖြောင်ဖြူ, ဖြောင်ဖြူ။

ဖြောင်ဖြူသာသာစကား a persuasive and pleasing word.
M.W. 213. ငါတို့မိန်းမ ဓမ္မာအစွမ်းဖြင့် ထွက်လာနတ်တို့ကို ဖြောင်ဖြူ
with all our womanly wiles, we will tempt this great
priest. Z.P.K. 52. မောင့်နှစ်ယောက်ငိုယိုပူဆွေးသည်ကို ချော့မော့
ဖြောင်ဖြူ (I) have to wheedle and coax your dear, out
of her weeping and distress. Einda. Z. I. 287. သွယ်ဝယ်ဖြောင်ဖြူ
နားမချလျှာနှင့် ဖြောက်မိမိလ် O mother, please do not come to per-
suade, induce and instruct me, Pap. Py. Z. 12.

20.6 တောက်တက်ခေါက်။— (တောက် = to make a short, sharp sound; တက်
prob. reduplication of တောက် as in ငေါက်ငေါက် fr.
ငေါက်သည် = to scold; တောက်တက် fr. တောက် striking from
side to side; မှောက်မှက် fr. မှောက်သည် to upset, overturn,
or be overturned; ခေါက်သည် to rap, knock) to rap or knock
producing tick-tock sound - bustle about. Perhaps it is
a metaphor from clappers of a wooden bell, which, when
struck backward and forward, produces the sound တောက်တက်
tau?te? The more common phrase is တောက်တက်ခတ်သည် to
bustle to and fro. Hence ကတောက်ကတက် ramblingly,
incoherently (in discourse).

20.6 ယောက်ယက်ဆန်။— (ယောက်ယက် bustle. See ယောက်ယက်
ယက် N. 19. ဆန်သည် ? go upstream, partake of the

nature of; မြောင်းဆန် tumultuously, disorderly N.133.
 ဂုန်းဂုန်းဆန်ခပ် commotion, turmoil) bustling about, rushing
 to and fro; also similar in meaning is ယောက်ယက်ခပ်
 (ခပ်သည့် = to flap).

ယောက်ယက်မြေသို့ဒုဏ်္ဏိယားလာ the women who flutter
 restlessly from house to house. Loka.Py.125. ယျဉ်ကောပက်
 ပက်လှေယောက်ယက်နှင့် with the unsteady flat-bottomed
 boat. A.B.L.II.133.

တောင်သွားချင်၊ မြောက်သွားချင်နှင့် အလကားယောက်ယက်
 ခပ်ချင်သည့် wanting to go hither and thither, you want to
 bustle about restlessly. Up.Th.Th.III.79. လန်သည့်နှင့် ယောက်
 ယက်ခပ်ကိုယ်ရှေ့ခေါင်းပါ လှုပ်ရှား (the elephant), being
 startled, shook both its legs and head violently. Einda.Z.
I.336.

ဆင်းရဲသားမောင်နှမယောက်ဆန်သေတော်အနေကပ်လျက်
 the destitute couple, having to struggle for a livelihood
 felt it intolerable. Kyab.Taya.I.35. တောင်တောင်မြောက်
 မြောက်စိတ်ယောက်ယက်ဆန်ရှုနေကြကုန် their minds rambling
 flurriedly to and fro. Th.Th.W.D.II.56.

20.6 လူးလာ ။ — (ကူးသည့် to wallow, be unsteady; လာသည့် လာသည့်
 to come, go,) flutter.

မယ်ရေကုသို့လူးလာမြန်ခေါက် travelling backward and for-
 ward to and from my lover's place. Toungoo.Yad.57. တောင်
 မြောက်လူးလာဟယ်သာရှက်စွဲ၊ ကောင်းကင်သို့ပျံရှုပြေး၏ (the kite)
 fluttered to and ^{fro} from South to North, and turning from

left to right, made off towards the sky. Mahaw.Z.I.19.

—လူလာလူလာ ခြံသွားကုန်တော့ those who walked repeatedly to and fro. Th.Th.L.Kh.356. and ပဉ္စိတညပါဂွေသခင် လူလီလူလာ there: look at the golden stag, it is trotting hither and thither. Yama.Yag.I.167.

20.7 ခိတ်(ယု)ကွက် ။— (ခိတ် P. citta = mind; ကွက်သည် = to be spotted, stained) to be perturbed, angry, offended. See သဘောကွက် to change one's mind. 84.

အာရောဂ်တော်သည်မူကား... ကျင်နာမူပင်ပန်းမြှူလှောင်လည်း ခိတ်(ယု)ကွက် the ~~embryo~~ embryo Buddha, in spite of pain or ~~and~~ distress caused by (the brahman), remained unoffended. U.P.D.21. ကိုယ်စားလှယ်ကြီးတို့သည်တော့ခွင့်တော့ခွင့် ခိတ်ကွက်ခြင်း မရှိပြီ there was no ill-feeling among the delegates. Sun.(11.12.30).

20.8 မောင်းမဲ ။— (မောင်း = to drive away; မဲသည် to vent one's anger on some one) to threaten, reproach, scold. Cp. ကြိမ်း မောင်းသည် to threaten; မိမိမောင်းသည် to intimidate, daunt; မာန်မဲသည် to scold, chide.

ဘုရားဂေါတမပိဏ္ဍောလကျဆုံးမမောင်းမဲ the Gotama Buddha exhorted and reproached Pindhawla. Pyat.Py.9. လင်မောင်းမဲ လည်းလွန်ကဲသည်မဲ though her husband scolds her she meekly bears it. Loka.Py.126. ခွားကောက်ကျစ်ကျစ်လောဟူမောင်းမဲ saying he chided and drove the bullock, /you pull your weight. K.L.D.317. ရှင်သစ်ပင်ကိုအမောင်းမဲရှင်သစ်ပင်ကို

မှက်ဆီးမည်ဟု စောင်းမိ၍ သွားလေ၏ he threatened (the spirit of the tree) "I will destroy your tree with its roots by digging it up", and went away. K.M.D.319.

20.8 သန္တာန် "— P. santāna - spreading, ramification, prob. used for သန္တာန် P. santhāna = configuration, nature. For form cp. ရွာန် fr. jhāna = transcendental power; ဉာဏ် fr. ñāna = intellect or knowledge; ဌာန် fr. thāna = place; မာန် fr. māna, pride.

ရွှေတစ်သင်္ကန်းရှင်သုဝန်ကို Shin Thuwun who resembles gold. Thu. This. Py. 17. သမုဒ္ဒိကယ်လေးပင်လယ်ကို ဩဇာနှင့် ချွေကတ် သာတယ်မကပါဘူး၊ ဗျာဠာပင်တစ်သင်္ကန်းပါ if my realm of love is compared to the vastness of the four oceans (N.S. E. and W.), its extent will be even greater; it is an image of my numerous troubles. Shwenan. 26.

ငှက်ပြောညွှန်သန္တာန်ရှိသောစာအုပ်ကို the book which looks like the shoot of a banana tree. Hman. Yaz. III. 69. ရွှေမီးမြှုပ် ကို၊ စွန်သန္တာန် အနက်ရှိသော (သို့မဟုတ်) (the spirit), in the guise of a kite, will come and gently drop down a ripe golden plum. Mani. Z. 12.

20.9 စက္ကူ "— ~~စက္ကူ~~ Mon. စက္ကူ = paper. / The Burmese word for paper is စာဂွက် = writing leaf. ? Shan sekhou = white paper.

20.10 ဖောက်သည်ချ "— ဖောက် or ဘောက်သည် to pass, penetrate - trade as in ဖောက်ကားသည် to trade; သည် or သယ် = a seller, dealer; ချသည် to drop down, hand down, to hand to a

distributor. Also မေါက်သည်ထားသည်။

မေါက်သည်ဆိုင်ထက်စက်ရုံရှင်ကငွေဝင်များ၏ the manufacturer
 * has a greater income than his distributor. Chweta.5.

Metaphorical uses — ငါတည်းစာဆို ကိုယ်ကိုကြုံးငါးသူကန်းသွားသို့၊
 ယူခြားဆိုသည် ခြုံစာမေါက်သည်တို့ those word mongers who will
 wrongly utter vaunts like the groping of the blind man.

Buri.Z.Py.63. မောင်စစ်တော့ကို ဟိုမှာသည်မှာ မေါက်သည်ထားဘဲ၊
 ခင်လတ်ညွန့်အဖူးကို တဦးတည်း ကိုယ်စားလှယ်ခံပါစေမယ် I will not
 portion out my love to distributors here and there, but
 will make you, Khin Lat, my sprig and twig, my sole agent.

Khin.Myin.W.II.5.

20.12.ပရိယာယ် "— (Skt. paryāya; P. pariyāya) way, manner; a
 cause, exposition; synonymns. For form cp. အပါယ် fr.
 apāya a transient state of loss and woe after death; ပုပါယ်
 apāya = approach; fig. expedient, stratagem N.121. နိကာယ်
 fr. nikāya = a collection esp. of Buddha's Suttas. Also
 spelt ပြယာယ် prob. fr. Sk.paryāya. See K.L.D.397-398.

ဆေးသမားတို့သည်သည် ဆန်းဆန်းပြာပြာ ပရိယာယ်ကယာများ၏
 the doctors, as a rule, are full of expedients and artifi-
 ces. M.L.W.192. နန်းတွင်းသူပရိယာယ် the ways (wiles) of a ^{palace} ~~prince~~
 girl. Padu.Py.Z.14. ပရိယာယ်ဖြင့် သိအောင်ပြုစဉ် ဟု လုံလျက်
 (king Mahazanaka) thinking to find it out by expedient.
Zanak.Z.48. များစွာသော ပရိယာယ်တို့ဖြင့် ဘုရားဖြစ်ကြောင်းကို သိစေတော်
 မူ၏ or Buddha let the (five disciples) know by various
 means that he had attained Buddhahood. Z.P.K.64.

မင်းပရိယာယ်၊ တောင့်တယ်နားဝယ်မလည်ရှာ Nga Tin Dè; he did not understand the king's stratagem. K.L.D.95. ပရိယာယ်ဆို မိတ်သြာသာဝဂ်ကုန်ဘားဖြင့်ကားလေးရပ် the four kinds of words are of insinuation, portent, rumour and straight forward utterance. Ye.Kh.Phy.17. အဘိဓာန်စာကိုယ်၌လည်းမိဂိန္ဒ၊ ကောသလီ၊ သီယော ဟူ၍ ပရိယာယ်သုံးပုဒ်ကိုပြသည် the dictionary shows the three equivalents of "lion" as ~~ကုမ္မိန္ဒ~~ [migindo] (chief of the deer), [kesari] (mane), and [siho] (lion). Th.S.D.13.

20.12 ဆီလို့အပေါက်ရှာ " — like oil which searches for hole. According to the Burmans, oil, unlike water, is so fine that it will never stay in permeable ware, but will percolate through any pore, no matter how small it is. Hence the proverb ဆီလို့အပေါက်ရှာသည်။

20.13 တယ် " — (တယ်^{or}တည် to juxtapose, place something before someone) to meet, encounter.

တယ်မပုလား၊ ထွက်ပါတော့လား။ မထွက်ဘဲ တို့အနားမှာ ငါ့ဟာ မြေထဲဝှက်သလား I have come to meet you; why haven't you come forth? If you dare not, why this pestilent crowing?
Up.Th.H.III.268. တယ်မိတယ်ရှာ၊ သူ့အာကျွတ်သောကျင့်စဉ်၊ ပွင့်လုံးလံ အောင်မြင်လှည့်စိုးစိုး မကောင်းကျိုးလော it is the immediate ill-consequence of my wicked and evil practice of trying to steal other people's property, whenever I came across it, leaving the tree bare. Padu.Py.Z.9.

20.15 စကားကို---ချုပ်--- (စကား: words; ချုပ်သည် to bind one's word, to obtain a binding statement from someone.

Cp. စာချုပ်ပေးချုပ်နှင့် အလုပ်ကြီး လုပ်သူတို့လည်း those who do their big business by means of binding documents.

A.Th.D.84. ဝန်ခံချုပ်နေကာ၊ သရက်ရနေ၊ ရောက်ကာလ fourteen days from the date of binding myself. Records 211.

20.16 သုတ်သုတ် "— (fr.သုတ်သည် to swoop down) hastily, precipitately, speedily. See သုတ်ပြီးသုတ်ပြာ 73. Also ကသုတ်ကသက် hurry scurry; သုတ်သုတ်ပြာပြာ helter skelter.

ဇွားပေါ်ကို ထုတ်သကဲ့သို့ သုတ်သုတ်ပြီး နှင်လိုက်ပါသည် like disposing of stolen cattle, I got rid of it speedily. Pon.My.Com.56. ကြာ မိုးချုပ်က ရေမယ့် သုတ်သုတ်ထ၊ ရွေးမ ငယ်တောင် ပြီးစွာ ဆောင်၍ --- it will get dark soon; so I will get up hurriedly and disguise myself as a small bitch. Wiz.Py.Z.19. ဗိုလ်ကြီးကို ဂုဏ်တပ်ကို ဆုတ်၍ သုတ်သုတ်၍ withdraw your soldiers and make the army retreat and go back hastily. Dewa.Py.Z.18. သုတ်သုတ်နှင့် အတော် We had better make off hurriedly, O minister. Bein.Py.Z.19.

20.17 ကုလားနှင့်တိုင်လို --- ရထားတင်ခေတ် --- "— This passage reveals to us one of the phases of life during that period. The carriage drivers in ~~the~~ Lower Burma were then, as now, Indians; and the practice of young men abducting the girls they loved in carriages in collusion with the drivers

was rife. See Introduction.

20.18 ခေတ်ဝှ်း — (ခေတ် = place or time. See ခေတ် N.12.; ဝှ်းသဉ်း = to arise, grow up, be rampant) - to be rife, in vogue. The word ခေတ် appears in many combinations, e.g. ခေတ်ကုန်သဉ်း to be out of date, no longer fashionable; ခေတ်ကောင်းသဉ်း ^{to be} = a popular figure, thing etc. of the day; ခေတ်စားသဉ်း to be in fashion; ခေတ်တိမ်သဉ်း or ခေတ်မြိန်သဉ်း = to be no longer in vogue, to sink into oblivion.

20.18 ဆစ် — to hew, cut into pieces, as in ကျောက်ဆစ်သဉ်း to hew stone; ကျံဆစ်သဉ်း to cut sugar cane into parts. Hence ~~the~~ to haggle, chaffer, over a bargain.

စာတိုက်စာရေးအလုပ်ကို အဘိုးမဆစ်ဘဲ တန်ဆိုးထိုး၍ ရှောင်ကြံလေ try to get the post office clerk job by means of bribery and without haggling. Thami.W.96. ပစ္စည်းများကို ကိုင်တွယ်ဆစ်ဆွဲကွဲလျှင် after they had examined the goods and wrangled over the prices. S.D.W.77.

20.24 နေဝင်မျိုးမျှ — variously spelt မျိုးမျှ, မျိုးမျှား, မျိုးပြ, မျိုးဖြ — but မျိုးမျှ and မျိုးမျှား are the standard spellings. See K.My. Th. 204. (မျိုး ? to diffuse light; မျှား is probably a reduplication of မျိုး, as in ကိုးကား fr. ကိုး to refer to; ခြုံနား fr. ခြုံ likely, expectantly; ယိုးယား fr. ယိုး = apt to mistake; ဝိုးဝါး fr. ဝိုး uncertainty.) dusk or twilight after sunset.

နေဝင်ချိန်ကိမ်လိပ်ကယ်၊ဖောင်ဂြိုဟ်ကယ်မြီးဖြူ in the dim-
ness at dusk, after the sun set and when the clouds roll
across the sky. Yama.Yag.I.17. အချိန်သည် နေဝင်မြီးဖြူ၊ မီးထွန်း
စမြဲချိန် as it was lighting up time at dusk after the
sun set. Sun.An.12 (29.6.30).

20.24 ဖလ်ခို: ။— (ဖလ် crystal; အခို: steam, smoke) steam of crystal
i.e. the heat or rays of the sun. According to the
Burmese idea, the sun is composed of two kinds of metal,
viz. gold which forms the inner part, and crystal the
outer part. The Lok.Maw. which deals with the description
of the Universe, says အတွင်းကရံက၊ဖလ်အပဟ၊ဥက္ကန္တဝါး၊နော်
ရထားခွင့် the sun-chariot, consisting of gold within and
crystal without, and thus having the two forces of heat.
53/ Loka.Maw.51. ဖလ်ဝါ the light of the sun. 21. ဖလ်ဝဲလော
the crystal wheel of the sun.) Utena.Py.200. ဖလ်ကောရှင်
the moving crystal wheel. Pyin.W.Py.100. ဖလ်ကွဒေါင်
= the crystal of the golden peacock. Einda.Z.I.305. The
word ဖလ် is often spelt ဖန် for which see ဘန်ရှင် the rays
of the sun. 21.

ထောင်ဘွဲ့မြဲလျှံ၊ဖလ်ခိုလှံသာ: basking in the heat of one
thousand rays of the sun. Gita.64.

20.25 ဓလိက်— (fr. ဓရိက် P. carita = action, behaviour as in အ
မြိက် fr. amita - the state of security esp. Nirvana;
ဒုဓရိက် fr. ducarita = bad deed; သုဓရိက် fr. sucarita =

good deed) behaviour, character, practice, custom. See
 3၁၇၇၇ N.92. For the interchangeability of ၇ and ၈ cp.
 တလစပ်<တရစပ် continuously; တလစေ<တရစေ lawlessly,
 filthily; တထဟော<တရဟော violently; in great torrent;
 တရပ် and တလုပ် Chinaman.

ရှင်းပြေလှိုက်၊ အမူး၊ မိုက်၊ မှို as he is rude and wicked
 in nature and comes of a foolish family. Kaw.Py.Z.39. စလိက်
 သဘော၊ အသိအကြား၊ အတော်ပြောသည့် မှို - - - because I am a man
 widely familiar with the behaviour and ways of the people.
Bamdu.Py.Z.63.

စလိက် is common in the augmentation စလိက်စသက်
 in the customary way. ခုပိုဒ်တွင် စလိက်စသက် in the hamlet,
 according to the habit (of the people) Thanwa.Py.6. စလိက်
 စသက်စကားပင်ထွက်သော်လည်း၊ နားလက်မခံ၊ တောစောင့်သည့် - - -
 even if (those writers) produced words in their customary
 way as their fancy dictates, (the king) will not accept
 them as they smell of the wilderness. Yama.Yag.I.56.

20.26 နွားခြင်ဖီးတိုက် "— (နွား: cattle; ခြင် mosquitoes; ဖီးတိုက်သည့်
 to attack with fire) to kindle fire for keeping away mos-
 quitoes from the cattle (in a pen).

In the evenings at dusk, when all the cattle are in,
 the cowherd generally kindles a fire in the centre of the
 pen in such a way as to get the maximum volume of smoke
 out of it, for the whole night. The smoke keeps away mos-
 quitoes, sandflies and gadflies from the cattle. Unless

this fire is made, especially during the rainy season, the cattle will not be able to nest.

pp.20-21 deal with the several stages of evening and night from sunset to sunrise, some of which are signalled by the crowing of the cock.

1.20.4 နေဝင်ဖျဉ်း or နေဝင်ကြိတ် (the time) while the sun is setting, i.e. dusk.

2.21.3 အစ်ကိုညီများကြားလျှင် ညီအစ်ကို မသိတတ် (the time) when two brothers mistake or can hardly recognize each other (because of darkness).

3.21.3 နွားရိုင်းခွင်း or နွားရိုင်းသွင်း (the time) for driving the wild cattle (i.e. those which have been turned loose to graze during the day) into the pen.

4.21.8 သူငယ်အိပ် --- the children's bed hour.

5.21.10 လူကြီးခေါင်းချ or သက်ကြီးခေါင်းချ the dropping of the elders' head (on the pillows).

6.21.11 လူလင်ပြန်ချိန် the return of young men (from their courting.)

7.21.15 လင်ကြက် the cock's crow that signals the dawn.

Several terms in common use have been omitted e.g. = လူငယ်လူငယ်ချိန် time of courting by young men; လူငယ်အိပ် time when the people are silent (asleep); တရားခို: waking up from a spell of repose; သန်းခေါင်ကြက် the midnight crowing of cock; ကြက်ဦးတွန် the first crow of cock.

21.2 ဖြတ်ဖြတ်ခလေး: "— (ဖြတ်သည့် to be clear, distinct; ခလေး or ခလေး
= young, small, minutely; the word softens the effect of
its preceding word - as in ဖြတ်ဖြတ်ခလေး: fairly roughly
တင်းတင်းခလေး: a bit firmly; ဝင်းဝင်းခလေး: fairly brightly.)
fairly clear, or distinct.

ကိုယ်လေးကလေးကလေး: ဖြတ်ဖြတ်ခလေး not having the
heart to say a clear word to his wife. Omma.Py.25. လဝန်းပြင်
သို့တူခင်အနက်ထင်ဖြတ်ဖြတ်ဖြင့် knowing all the meanings
as clearly as the moon. Widh.Py.8. ဖြစ်သောအခါကလေးကို
ဖြတ်ဖြတ်ထင်ထင် ငါ့အတွက်အတွက် I have dreamt such a
vivid dream. Mahaw.Z.I.9. (အကျိုးဆက်ကို ဖြတ်ဖြတ်ထင်ထင်
သိမြင် စေခြင်းငှါ so as to make him realize vividly the
beneficial consequences of it. Z.P.K.261.

21.2 မင်းလွင် "— ? haze, - dust raised by a gentle wind; a usual
phenomenon that can be seen in the early summer especially
in the beginning of the month of Tabaung (March); a
favourite word with the authors esp. of Yadus and pyos
who, whenever/^{they} extolled the beauties of the early summer,
characterised it by the quivering haze, the trees shedding
old and withered leaves, the appearance of cricket-like
buds and emerald coloured new leaves, the melodious notes
of cuckoos and the gentle south wind, all of which aroused
and enhanced the flame of love and longing, e.g. Ut.Taw.
103; Nawade Yad.174; Toungoo Yad.10; Zeya Yad.3.; Nemi.B.
Py.85; Thu.Hmy.Py.83. Cp. Anc.Chinese.Mang = mist;
Kachin.mang = be scattered as dust.

21.5 သလင်း "— (prob. connected with လင်းသည့် = to be clear, bright) any cleared level ground. Also spelt variously လင်း and တလင်း, as in ကျောင်းလင်း or ကျောင်းတလင်း the cleared ground round a monastery: ခါးလင်း or ခါးတလင်း threshing floor. For the interchangeability of သ and တ, see စလွန် ^{and} N.9. / ကန်သင်း N.13; and for ခ and တ, see ခခေ N.11.

သုင်သီတို့ ကစားကျ သလင်း the playing fields of the children. W.P.S.11. သသင်ဖြူခင်းသလင်းလည်း the cleared level ground matted with sand. Widh.Py.93.

21.5 တို့တော့ကွာ... တွန်ကျွတ်ကသံတို့ကိုချိန်မှန်လို့... တယ်— in our village, as there is no striking of the royal time drum, we have to regard the golden cock's crowings as our correct time.

Cp. လွေဟိုဂိုချည်သံများကိုတော့ မကြားရကြာချေပြီ။ လေးလကသီ " " တိုင်းငှာနီမဟိုက်ကယ်ပါပြီ။ " ကြက်သံကိုမဟိုက်ပြုတယ်တော့သူကွာ " "

I have not heard the sound of the golden time-drum for a period of four months, because this is not a royal city. As it is only a village, I have to have the cock's crows serve ⁱⁿ ~~the~~ ^{the} place of/striking of the time-drum (old song). Thichin.52.

21.6 ဆက်ဆတ် "— also spelt ဆပ်ဆပ် freq. in popular literature. (probably from ဆက်ဆက် as in the case of သက်သက် and သတ်သတ် for which see သတ်သတ် N.15; and see also ဆက်ဆက် N.13.) certainly, distinctly, truly.

တပ်တပ်တို့နား၊ ဆယ်ယပ်ကြားမှ only when we hear cer-
 tainly and distinctly with our ears. Ko.Py.88. ဆတ်ဆတ် မ
 ချွတ်သိတင်းကျွတ်လျှင်အလွတ် ချစ်ခွဲ positively, without fail,
 at the close of ~~the~~ Lent, I will wrest myself away from
 (my duties and come back to my native land) Pon.My.Com.121.
 သေလျှင်ဆတ်ဆတ်ခြောက်ဘုံနတ်ကို၊ အမြတ်စားရအောင် so that I at-
 tain the six heavenly abodes as a sure profit, when I die.
Padu.Py.Z.25 also Wiz.Py.Z.2. ဆတ်ဆတ် ဖြစ်မည်၊ လျှင်ရှိ
 မှန်လိမ့်မည် - certainly and truly there must be
 people (in this forest). Saw.Pe.Py.Z.I.39. — ဒုစိန္တ ဂုဏ်သွင်၊
 မင်္ဂလာမတ်၊ ခွဲစုလျားပတ်မယ်လျှင်၊ ဆပ်ဆပ် ဖြစ်ပါဘဲ ကိုဘိုးတင်ဂုဏ်
 it is sure that she will be married to Duseindayaza, O Ko
 Po Htin. Po.Py.Z.36.

21.8 တပ်အပ် ။— (တပ်သည် to tack, fix something on or into an-
 other; အပ်သည် = to apply, put together flatwise) on
 firm ground - i.e. certainly, surely, exactly -- တပ်
 is used alone in same sense, e.g. ကျွန်ုပ်တို့လည်းကောင်း၊ မိမိတို့
 ကြားသည်သာ၊ တပ်ရပ်မြားဟူသောကြောင့်၊ ကတိတပ်သေခံ I had only heard
 of the golden upmost part of Burma/long time ago; I did
 not certainly know a bit about it then. A.B.L.I.228. တပ်
 appears in other combinations in the same sense, e.g. တပ်
 ကပ် Dhap.Py.26. တပ်တပ် Keth.Z.234. တပ်က Records.148.
 See အတပ် N.71. တပ်တပ် N.104.

တပ်အပ် - a very common word in the pyazats e.g.
 တပ်အပ်ကယ်သိရအောင် - so as to know certainly

what he is. Pap.Py.Z.19. တိတ်အနာဂတ်၊ တပ်အပ်သိမြင်
 one who could exactly see the past and future. Mahaw.Py.
Z.4. and ibid.33. ကေနတပ်အပ်၊ ကြောငြာကပ်သည့်ကို၊ ကျပြဘတ်ကို
 သိပါမေ့၊ as I had read the proclamation, I have cer-
 tain knowledge of the facts. Saw.Pe.Py.Z.I.52, also ibid.
69. သာဟုတပ်အပ် အတော်မြင့်လျှို၊ မမြင်တတ်ချေဘု as it is
 very high, I can not ascertain what it is. Bamdu.Py.Z.117.

- 21.9 ခိုမိတ် — (P. nimita) omen, portent — hint, sign. For form
 cp. ခိတ် fr. cita = mind; ပဂိတ် fr. parittā = defence, pro-
 tection; မိတ် fr. mitta = friend. See also တပေါင် 25.
 (ဇာလ်တို့ကို စားချင်ခြင်းသည့်ကား ညီအစ်ကိုတော်သော မင်း
 သားတို့ကို သတ်ညွှတ်လတ္တံ့သော ခိုမိတ်တည်း that(the queen's)
 desire to eat the stars portends that the son born of her
 would strangle and kill his brother princes. Yaz.59. ခိုမိတ်
 လေးပါးကို မြင်ဘိ၍ as (prince Thidhahta) had seen the
 four portents of the aged, the sick, the dead, and a
 monk). Z.P.K.17. ယခုပြသော ခိုမိတ်မှာ the omen that appears
 now. Einda.Z.10. ဘုန်းကြီးလူမွက်ဆရာကို စောင့်ချိပ်ပြီး အဂိုဏ်
 ခိုမိတ်ဖြင့် ဖောကတင် when he, by hints, made insinua-
 tions against the ex-monk Saya E. Mr.II,25.
 ရှေးလွန်အဝတ်ခိုမိတ်နုမက် the signs of the
 distant past. Su.Py.14.

- 21.10 မိတ် — properly
~~xxxxxxx~~ spelt မိတ်; to roar, thunder, shrill. —

Many words beginning with ဟ are associated with sound, e.g.
 ဟင်း = hm or hum; ဟစ်သည် to ^{shout} ~~xxxx~~; ဟည့်သည် to neigh;

(အ)ဟင်း = ahem, ဟား၊ ဟိ၊ ဟိ၊ ဟိ a suppressed or raucous
 voice; ဟိဟိ sound of wind, or water flowing; ဟိန်သည်
 to roar; ဟောက်သည် to snore; to call, as the barking
 deer; ဟောက်သည် = to roar as a lion; ဟောင်သည် to bark.

မြေတော်ကြီးလည်းဆင်နွယ်ဟည်းရှ် even the earth roars
 like an elephant. Nemi.Ng.Py.93. ခိုင်လှဆော်သည်၊ ဆတ်က
 ဟည်းရှ် the wild taurus shrieks and the stag shrieks.

Nawade.Yad.100 မင်းဆင်တော်လည်းရှင်ပျော်ဟိဟည်း horses
 and elephants neighed and trumpeted in delight. Thuta.Py.
118. — မင်းကြီးလည်းရှင်၊ ဂျိကပ်မီးသံရက် the deafening sound
 from the roaring of the royal drum. Zanak.Py.1. အမင်းမင်းကို
 သတင်းဟိရှ် proclaiming the news to every king. Bein.Py.
Z.15.

21.13 အာရုဏ်လာ — (အာရုဏ် properly အရုဏ် fr.P. aruna = the
 dawn; လာသည် to come) the dawn comes - to dawn. Also
 အာရုဏ်ကျင်းသည် = the dawn has spread ~~xxx~~ itself — ;
 အာရုဏ်တက်သည် the dawn rises — to dawn.

In many books the word အရုဏ် is spelt အာရုဏ်.
 Compare
~~xxxx~~ the cases of ပရိက္ခရာ fr. parikkhāya - the utensils
 especially of the priests; သံသရာ fr. Samsāra - trans-
 migration; သီရိ fr. P. sirī = glory.

အာရုဏ်လွက်ပေါ်နက်ဖြန်သောဒွှ် at dawn the next morning.
Nemi.M.Py.60. နံနက်အာရုဏ်ကျင်းရှ်အလင်သိုဗျောက်လျှင် when the

day breaks after dawn. Up.Th.H.I.60. — ရေရောင်ပေါ်ထွက်
အရက်တက်သော် when the sun rises after dawn. Buri.Lin.10.

21.14 ရောင်ကျင်း ။— (အရောင် light, brightness; ကျင်းသည် = to spread out) light spreads out, when the light of dawn spreads out, when light breaks out.

ဆူဆူရောင်ကျင်း၊ ရေမင်း၏ အာသရေ with the glory of the sun king, that diffuses innumerable rays. Tavoy.Yaz.271. ဒာဂွေ
မြေပြာ ဝိဒေဟာတ၊ ရောင်ဝါကျင်းလို့ ရေမင်းမြင်ပါပေါ့။ dawn has
broken forth on the Eastern Wideha country, and we have
seen the sun. Keth.Z.37. ဝိမ္ဗက္ခာမှာ ရောင်ဝါကျင်းလို့၊ နှစ်မင်း
တူမြိုင်ပ the two kings (the moon and the constellation
of Phusha) are displaying their brightness through the
layers of clouds. A.B.L.II.164. — ခုံခက် အာရက် ကျင်းလျှံ၊
အလင်သို့ ရောက်လျှင် when the dawn of the morning ~~breaks~~
spreads out and the day breaks forth. Up.Th.H.I.60.

21.14 မြေပြာ၊ မြေပြာ ။— (Skt. pūrva; P. pubba) in front, fore; east-
ern. Other words borrowed in a form approaching the Skt.
rather than the P. are မြေပြာ fr. Skt. kārṭtika; P.
kattika = name of a month - Tazaung - mon; (ဒဝ် fr. Skt.
dravya; P. dabba = worthy, good, material object; မြေပြာ
fr. Skt. paryāya; P. pariyāya = way, means.

The word is ~~variously~~ spelt မြေပြာ၊ မြေပြာ and မြေပြာ။
မြေပြာ ရွှေခွင် from the front. Yathod.Py.98. မြေပြာ ရွှေဗျား၊
ရွှေတံခါးက through the golden gate, on the East. Zanak.
Py.29. အရှေ့မြေပြာ ဝိဒေဟာက from the eastern Wideha country.

Keth.Z.37.

ဥပ္ပသမုဒ္ဓါဒက္ခိကသမုဒ္ဓါပဉ္စိမသမုဒ္ဓါဥတ္တရသမုဒ္ဓါ the
Eastern ocean; the Southern ocean; the Western ocean
and the Northern ocean. A.D.K.86.

ထွက်ဖြူဖြူလရောင်ဝါဖြင့် with the rays of the moon
that rises from the East. Thanwa.Py.42. ရှေ့ဖြူကလက်က
ထွက်ပေါ်နေတာညှိသော်လည်း even the sun that travels on
the southern course from the East. Nemi.M.Py.43.

21.15 တမဟုတ် — properly spelt တမဟုတ် (P. muhutta = a moment,
an hour) a moment, awhile. For form cp. ဂေါမုတ် fr.
gomutta = a precious stone of light red colour; ပါတလိပုတ်
fr. Pataliputta = Pataliputta city; သုတ် fr. Sutta =
sutta pitakas.

The muhutta is a common unit in the calculation of
time. It is equal to 48 minutes of our time.

10 accharās (10 snaps of the finger) = 1 khaṇo (nearly
3 sec.)

10 khaṇas = 1 layo (nearly 29 sec.)

10 layos = 1 khaṇalayo (4 mins. 48 sec.)

1 kh.la = 1 muhutto (approx. 48 mins.)

တမဟုတ်လောက်ကယ်ဟု ပြောကောထွက်သော် (the
king) disguised himself and went out just for a while.

Pyinsa.Yag.3. နာလာဆင်ယုတ်လွန်ကြမ်းပြတ်ကိုတမဟုတ်ဖြင့် ချီ
စိမ်းရုဏ် he overcame the wicked and brutal elephant
Nala, in an instant. K.M.D.148. စားတော်ပြုကိုတမဟုတ်ဖြင့်

သွန်ဖျောက်၍ clearing of the dishes of his food (into the bowl) in a twinkling. Up.Th.H.I.189.

21.16 သရုပ် — P. sarūpa: with form, i.e. own form, natural state, nature. For form cp. ရုပ် fr. rūpa = form.

Also appears in combinations သရုပ်သကန်၊ သရုပ်သကောင်၊ သရုပ်သဘာဝ။

နာနာဆန္ဒ၊ ဇာတာက၏ဖြစ်ထ သရုပ် about the origin of Nanachanda story. Nana.Py.40. ပါဠိတွင်းမဖြုတ်သရုပ်မကွဟ်၊ မိပ္ပါယ်ကုန်စင် without omitting the phrases, or obscuring the natural form, giving the meaning fully. Bhal.Py.4.

သရုပ်ကိုကုန်အောင်သော်လျှိုချောင့်သို့တော်ငိုမိလျှော့ I, your younger brother, recalling all that had happened, would like to weep. Wiz.Py.Z.44. သရုပ်ကယဆင်တယလေ you put on an appearance. Yethe.Py.Z.16. ကောင်ကောင်ကြီးသရုပ်ကွေ့ဘူး I can't get hold of its drift. Mr.II.42.

ပါဠိတွက်ပါဠိပြုသရုပ်သကန်၊ တန်မတန်ကို (Weighing in the mind) whether the meaning of texts, clear or obscure, is right or wrong. Dhap.Py.30. တေးတပ်စသရုပ်သကောင်ကို Tetat. the qualities (characteristics) of ~~Tetatt~~ Boycott.2. ခန္ဓါငါးပါး၏ သရုပ်သဘာဝ the nature of the five constituents of a body. Mr.III.4.

21.16 ဝယ် — (P.Yāma) watch of the night. ^{Bh.} A.Bh.N. says one pahāra

(beating of the great drum at every quarter of day and night) should be regarded as one watch. 31. There are three watches of the night, viz. pathama yāma, majjhima —, pacchima —, the first, the middle, the last watch.
nid.

M. ~~xxx~~ 377. or, purima yāma, majjhima —, pacchima —, the earlier, the middle and the last watch. C. ~~xxx~~ 631.
nid.

ပုဂ္ဂိုလ်တို့၏ သာသနာ့လုပ်ငန်း: purima yāma kicca — the duty in the earlier watch. Th. Th. P. D. 244. လည်ဆွဲသက် နှံ့သန့်ဆေးဖယ်ကို သုတ်သန့်၍ ပစ်လေသည် (she) had cast away my son, my necklace and other life, in the graveyard at the time of midnight. Kaw. Py. Z. 30. ခိုးဆောင်သံဃ် at the time of dawn. Kala. Yaz. I, 31.

21.25 ဝှုဝှ် ။ — (အပူ = distress, trouble; ဝှ် = load, burden) a burden of distress. Cp. အခက်ကြီးဝှ် = a load of difficulty 64; ကိလေသာဝှ် burden of desire 100; တာဝှ် responsibility 64; ပူဝှ်လွယ် - to be heavily loaded with distress 154; မျှော်တော်ဝှ် burden of longing for. 85.

There are many other combinations in which the word ဝှ် is found — e.g. ကြီးလေး ဒုက္ခဝှ်လေးတို့မှ this great and heavy load of misery. Yethe. Py. Z. 10. တက္ခာဝှ်ကိုလှိုတောက် ရွံ့လှူ၍ as you are frightened by the burden of desires. Ibid. 27. ဗျာပါဝှ်ဖီးတောင်ထူကြီး this load of troubles, a mountain of fire. Bamdu. Py. Z. 23.

22.3 ခင်(ညွန့်) " — ခင် fr. သခင် which ^{is} sometimes spelt သန့်ခင် = a species of parasite flower - a kind of orchid. Here it is, however, an epithet of a girl. သ is eliminated for metrical convenience. See ခင် fr. သခင် N.19. and ယုံ့ခင်ပန်း orchid of the three graded attendants. N.85.

ဆင်စင်ချစ်တဲ့ ခင်ကျွန်း ၀ golden orchid garland, whom I never get tired of wearing. Padu.Py.2.7. ခင်မုလေးငယ်မှာ ထင်ပုံ မခေါင်ဘူး I, this orchid bud and Spanish jasmine, feel distressed. Gita.65.

22.3 ဖြူဖြူလှ " — (ဖြူသည့် to ^{be} ~~xxx~~ white; လှသည့် = to be blue; လှ = behaviour, characteristic) fair and pale, mannered - a descriptive epithet of a beautiful maiden; a stock phrase found in songs. The word လှ lit. = to be blue, probably serves as an intensive, as in ညိုလှ = to be dark, brown.

ဖြူဖြူလှသော ခင်လှ the beautiful maiden comparable to Thuza and the sun. Gita.113. Also ibid.52. Cp. ခင်လှ: ဖြူဖြူ graceful maiden. Shwenan.9.

22.5 ဆည်တန် " — (ဆည်သည့် to dam up water; တန်သည့် to stop) to check, repress, restrain.

လယ်ခေါင်ရှေ့တံမြီးဆည်တန်တီးလျှင်မီးကိုဆွဲမ he, having (found himself) in the midst of fire, checked and admonished it. Para.Py.95. လွမ်းစွန့်ငယ်ရှည်ပြန်ဆည်မတန်အောင် to make my grief long and intense, and so that I should

be unable to repress it. Padesa.
~~XXXXX.7.~~ ပြည်တန်ခိုး၊ သေချာငယ်
 တွင်ရှောင် (you said) only to assuage my agony, that you
 would never desert me. Shwenan.27.

22.8 တဖျောင့်။— (fr.ဖျောင့်သည် = to annoy, trouble, an annoyance, /
 trouble.
 ရေဆောင်လက်ဆောင်တဖျောင့်စိတ်ထင် thumping her hand,
 stamping her feet, she thinks it to be an annoyance. Yama.
Yag.I.26. ခြေချာစိတ်မဖြောင့်အောင်တဖျောင့်ဖြောင့်ခက်တာ
 your distress makes the spectator anxious about you. Tetat.
54. — ဖြေပူရှာ၊ ကင်း ဖျောင့်သလို like one who has had trouble
 with a snake, being disturbed by a centipede (adding insult
 to injury). Saga.24. တွေဝေတဖျောင့်နေမဖြောင့်မောင် that
 woe which made her dazed and miserable. Maha.My.Py.13.

22.8 တထောင့်။— (probably fr.ထောင့်သည် to deviate, go astray)
 an annoyance, disturbance. Vide supra တဖျောင့်။
 နှိုင်းငွေတထောင့်၊ ရွှေတဖျောင့်နှင့် a disturbance by the
 silvery dew and the rain. A.B.L.II. 204.

22.15 အမြင်ရှက်ကတ်။— (မြင်သည် = to see; ကတ်သည် = to be hard,
 difficult) to be hard to see i.e. to be repulsive, dis-
 agreeable, unbearable to the eyes. Also အမြင်မြင်သည်
 and အမြင်မြင်ကတ်သည် = same 23. Cp. ပုံမြင် thoroughly disgust-
 ed 90. အကြားရှက်ကတ် unpleasant to the ear. Sakya.Py.Z.66.
 ငါ့ချစ်တော်အမြင်ကတ်အောင်နုနုချစ်ချစ်သာ to make yourself

repulsive to the noble king's eye (you meddle in it); does it concern you, spirit? Saw.Pe.Py.Z.I.45. သီလဝန် အဂ္ဂင်ဇာတ် ကယ်တို့၊ သီလဝန် အဂ္ဂင်ကတိသောဇာတ်တော်ရပ်သို့၊ as the virtuous and venerable lords could not bear to see unprincipled persons, they retired into the forest. K.Ky.Hm.158.

အာဂ္ဂအဂ္ဂ၊ လူမြင်မြင်၊ အောင်မောင်မောင်၊ မပါနှင့် don't you be too haughty in your language so as to make people disgusted with you. Pap.Py.Z.21. ဝါနေလောလည်း ချဉ်ပေါင်ဟင်း၊ ဝါနေလောလည်း ချဉ်ပေါင်ဟင်း၊ ငြောတော့ မြင်မြင်၊ ပီ it is the roselle-bud curry one day and the same the next day; at last I am fed up with it. Up.Th.H.I.206.

အမတ်မင်းက၊ မြင်မြင်၊ ကတ်သတ် The Minister was said to have entertained hatred towards (that Indian). Boycott.13. ဈေးကပ်စေ့ကုန်မြင်ဝိုင်း၊ မြင်ဝိုင်း၊ မယ်မင်းကြီး၊ မတွေ့ကို မြင်မြင်၊ ကပ်ရတာဘဲ everytime he saw the female monkeys, he could not endure to look at those maidens. Khin.Myin.W.V.79.

22.16 လုပ်ခင်း ။ — (လုပ်သည် to work, do; အခင်း = that which spreads out, expanse) an expanse (as of land to work on), a business to be done, an affair. ခင်း is found in many combinations. See စံခင်း dwelling place 124.

သုဓမ္မဇာသုဉ်၊ လယ်ယာလုပ်ခင်း၊ ကျွန်သင်း၊ ကျွန်သင်း၊ သား၊ မယား၊ လည်း Thumeda (forsook) the business of farms, his retinue, buffaloes, cattle, son and wife. Yathod.Py.2. မြိုင်ညိုတွင်းမှာ ခိုခင်း၊ ခွင့်တွေ့ I have met with an affair of weeping, in the dark forest. A.B.L.II. 162. ယခုဖြစ်ခင်း၊ အာဇာနည်၊ ဂုဏ်ကို the

root cause of this event. Z.P.W.42. မိတ်ဘွဲ့ခင်း the
business of contracting friendship - social party. Maha.G.
Py.Z.9. တဝမှတ်ခင်း၊ ခွဲလုံးသွင်းလော့ take note ⁱⁿ ~~xx~~ your heart.
Maggha.Lin.262. မဟုတ်မလျား၊ မှုခင်း၊ ဂြာဏ်တို့ပုံစက်လျှင်၊ ခံရလျှင်တော့
ဧည့်မဟုတ်ပါ။ it would be intolerable for us, if (the head-
man) ill-treated us by fabricating false charges. Records.
27.

22.24 ဆင်ခြေ ။— ? (ဆင်သည့် = to set up; ခြေသည် = to answer, refute)
setting up refutation i.e. argument, excuse, pleading.
Perhaps, some people taking the word ဆင်ခြေ to be the feet
of an elephant, have added ဆင်လက် and ဆင်နားဂွက် to it, as
in ဆင်ခြေ ဆင်လက် or ဆင်ခြေ ဆင်လက် ဆင်နားဂွက်။— ဆင်ခြေ
appears in many combinations, e.g.

အဆိုဆင်ခြေတွင် in the argument of the plaintiff.
Ye.Kh.Phy.69. ဆင်ခြေမကန်နေပါနှင့် don't continue ~~xx~~ arguing
Colloq. ဆင်ခြေတက်ပွဲစွာ a controversial question. K.W.P.M.
24. ကျန်မာပြီ၊ ခေတ္တကလေးလည်း၊ မဟုတ်ဆင်ခြေဆိုမှားချေသို as if
Nga Kyan, the Sawbwa's younger brother, had had an im-
prudent dispute with (the king). Pal.Eg.35.

အခြေခံနေတို့သည် ဆင်ခြေဆင်လက်မကန် those lawyers,
without
/arguing the case. Manu.51. အလကားဟာ ဖြစ်ပါသည်ဟု ဆင်ခြေ
ဆင်လက်တက်ပြန်လဲပြန်သိသော ဟူ၏ he again argued that
it was nonsense. Saungpa.120.

22.25 ကရိုးချိုး ။— (ကရိုး or ကရိုး = tally stick; ချိုးသည် = to break)

to break the tally stick, as each measure is filled, esp. with
/paddy; it is a method of counting cp. ကရိုလိုင် one who
keeps count with tally.

နှလုံးခွဲရေ ရွှေဂရို ဖြစ် the counting of heads with my
lips. A.B.L.II.163. ကရိုသွားပြီးယောဂရိုကောက်သမားလို like a
tally keeper whose count is wrong. Shwewa.Py.Z.II.14.
ရွှေဂရိုရေလှိုင်းခိုင်နိမ့်စွာတွင် လွမ်းမယ်လေ: I will be longing
for you, for countless times, till Nirvana is reached.
Mya.W.24.

22.26 အကြောင်းတော်— See အကြောင်းနည်း: N.32.

23.2 ရွှေနှင့်စမေ့နှင့်လရည်— gold and emerald; the sun and the moon.
Every well-paired couple is always referred to as gold and
emerald or the sun and the moon. Hence the saying ရွှေနှင့်စမေ့
ရွှေနှင့်စမေ့ Saga 65.

23.3 ဘာဂီ— Bhagi Eng. and U.S. buggy = a two wheeled gig with a
hood, like the gentleman's cab that was in vogue in London
about 1830-40, before broughams came in. See H.J.123-124.
မြို့မဗဟိုပိကယ်ကော်မတီတို့က ပေါ်လီမန်သဘာဝကို မဖြိုး
to prevent
အောင် the City Police Committee, ~~xxxxxxxxxxxx~~ couples
travelling together in a buggy drawn by human being (rick-
shaw). Deedok.27 (14.9.29). ဘာဂီတို့သူမတို့မော်တော်ကာကြီးနှင့်
ဂျက်ကယ် he does not go in a buggy but swanks in a big
motor car. Thami.W.17.

23.3 ကျောက်တံတား၊ စာဆိုတန်း " — ~~Kyauktade~~ ^{Kyauktade} and Sasodan, ~~the~~ two quarters in Rangoon.

23.6 ကြိတ်သက်သာတော့မည့်အခါ — (ညီညာမည့်အခါ P. issā = ill. will, jealousy; macchariya = envy, selfishness), people are jealous and envious of others, who outshine them. Hence the saying ကြိတ်သက်သာတော့မည့်အခါ Saga 8.

23.8 တွားပွင့် " — (တွားသည် = to swagger; ပွင့်သည် to swell out
× sprightly) to be uppish. Many words with the "ဝ" "wa" sound suggest swelling up or cause something to swell up, e.g. ကွ၊ တွ၊ ခွ၊ ဆွ၊ တွ၊ ပွ၊ ဖွ၊ ဖွ၊ ပွ၊ လွ။
မေ့ပြုကား၊ ချစ်သော၊ ချစ်သော၊ ပွင့်သော၊ တွားတွား the ^{myezu} ~~xxxx~~ bud thronged with petals is puffing up. Manaw.Py.4.

23.10

23.12 ပါစင် " — a slam -ma technical term used in the game of Burmese dominoes. In this game at which no less/than three persons play, if one of them gets every trick, he is said to ပါစင် ဘယ်သည် i.e. catch the entire set of tricks. — Hence absolutely, entirely.

ခွင်လုံးပါစင်ချိုင်လိမ့် I will get a grand slam (I will smash all the foes). Pap.Py.Z.16. ဖဲပါစင်ဘယ်ဦးလျှင် after I have an absolute control of the situation. Dewa. Py.Z.9. ပါစင်အောင်မှားကုန်တာဘဲ every thing goes hopelessly wrong. Up.Th.H.II, 149. ဘယ်သူက ပါစင်ခြံစေ ဖုလှုံ

ကုမ္ပဏိဝေဝ whoever may try to sweep everything entirely
for himself, my position requires me to scrape just enough
for my needs. Tetat.114.

Corruption of

23.13 ဥပမာရ "— Ou[?] ja ye; ~~xxxxxxxxxxxxxxxxxxxx~~
yai.
yai. Mon. ဖုယံ ao/ Oh mother!

23.13 မင်းကုသ၊ မယ်ပဏ္ဍိတို့ "— Minkusa and Me Pabha i.e. Kusa and
Pabhāvatī. Kusa, the Bodhisatta, was the son of Okkāka,
king of Kusāvatī, and of his queen Silavatī. Though ill-
favoured, he was supernaturally wise. He, after many
requests, from his parents, at last consented to marry
but only on condition that a princess could be obtained
exactly like an image which he himself had fashioned.

Pabhāvatī, daughter of King Maddi of Sāgala, was
found to fulfil his condition, and was married to Kusa. The
bride was not to look upon her husband's face until she
had conceived. She, however, found out how ugly he was.
She left him immediately and returned to her father's
court. Thither Kusa followed her, and under a variety
of menial disguises, including that of a cook, tried, but
in vain, to win her affection. At length Sakka intervened.
Kusa, after crushing the seven princes who threatened to
destroy the city Sāgala unless Pabhāvatī was offered to
each of them, regained his bride. See D.P.F.N.I.650 — 1.
And also J.V.141-164.

23.17 ခင်္ဂ (Eng. jean cloth). Foreign words beginning with the "j" sound are apt to be pronounced ခ in Burmese language, e.g. ခင်္ဂဝါရီ fr. (Eng.) January; ခပန် fr. (Eng.) Japan; ခမန် fr. Eng. Germany; ခင်္ဂဝါရီ fr. Eng. gin; ခဝ် fr. jāti (P.) race, family; ခဝ် fr. (P.) jātika = stories esp. of the Buddha.

ခင်္ဂ ခင်္ဂဆန်ဆန်တည်း the fine marvellous twilled satin. Maha.My.Py.38.

23.17 ကျွတ်လွတ် ။— (ကျွတ်သည် to come off; လွတ်သည် to be free, disengaged) clearly, completely. Cp. ဆွတ်လွတ် N.56.

ကျွတ်ကျွတ်လွတ်လွတ် ကမ္မဋ္ဌာန်တကျ ကိုအထက် by exerting oneself unhamperedly on the meditative rites. Th.Th.P.D. 289. ကျွတ်ကျွတ်လွတ်လွတ် ဂြိုဟ်ဆောင်ကတော်မူကြပါ do it unrestrainedly and undauntedly. Th.Th.B.17.

23.20 ဉာဏ်ဝိတ် ။— (ဉာဏ် = P.ñāṇa = intellect, wisdom; ဝိတ်သည် to split, divide into parts) to divide one's intellect - to exercise one's ingenuity. Another similar combination is ဉာဏ်လွှာ slice one's intellect.

ဉာဏ်လွှာနှင့်... နှစ်စဉ်လူသတ္တန် (the birds) exercising their creative ability (twitter) in a worthy way just like human beings. Pon.My.Com.83.

23.21 ငှက်ကောင်းသန်သလို— like an ^{of ill-omen} ill-fated bird flying across (one's path). There is a superstition among some Burmans

that if an ^{of ill-omen} ill-fated bird (³²⁰ ပြုံးတွင်း N.16) flies across one's ~~his~~ path, the journey intended will be fraught with misfortunes.

ထွက်မဲလမ်း ငှက်မကောင်းသန်သလို အစေအနေ ပျက်ပြန်သတဲ့
your words, that I look quite changed, are like an ill-fated ^{of ill-omen} bird flitting across my path. Moul.Py.Z.130. သွားမည့်လမ်း ငှက်မကောင်းသန်သလို ခြံလျက်ပါဘိတော့ကွယ် I feel as if a bad bird has crossed my route (because his eyebrows were quivering - a sign of bad omen). Sanda.Py.Z.64.

23.22 အာရမ်းမဲး ။ — (အာရမ်း: recklessness, rashness; မဲးသည် = not to be) recklessly without regard, thoughtlessly; it seems that a phrase like အဆင်မပြေ or အစဉ်းစား = thought or regard is omitted before မဲး Cp. သက်သက်မဲး. သက်သက်အကြောင်းမဲး ^{N.12.} 23. entirely without cause or reason. 23. See also အာရမ်းမဲး 72; 155.

သုဆင်တွေလည်း အာရမ်းမဲးလည်၍ his elephants turned back wildly. Han.Aye.91. အာရမ်းမဲးဝင်ထွက်သွားလာခြင်း မပြုကြချေ they don't enter or leave other people's houses without regard. Chweta.34. အာရမ်းမဲးသွားလျှင် အကျိုးစီးပွား ပျက်စီးရှာ၏ if you travel thoughtlessly your interests will be apt to suffer. M.T.Ht. 222.

23.23 ကုရှင်ရှင်လောင်း ။ — a Karen probationer for the priesthood. When a young lad is to make his first entrance into a house of the Order, he, in his best clothes, is led thereto riding

on a richly caparisoned pony or elephant or sitting in a fine palanquin. This triumphal march is known as ရှင်လောင်းလှည့်သည် to perambulate as a probationer of the priesthood.

The Karens, according to the Burmese people, are not good at dress. They just gird the probationer with all the best clothes and jewels without any sense of proportion. Thus, to Burman eyes, their probationers always look grotesque. Hence this phrase which has now become a proverbial saying, applying to anyone who overdresses himself.

23.25 ဗန်းခင်း — ဝဘန်းခင်း (probably ဗန်း a form, as in ပုံဗန်း; ခင်းသည် to spread out) to show ^{or} a display form, or sample. ဗန်း ဝဘန်း appears in many combinations such as ဗန်းခင်းသည်ဗန်း ပြသည် to show the sample: ဗန်းတင်သည် to praise the sample. See ကျက်သွာဗန်း N.111.

အပေါ်ပြဗန်းလှနှင့်အတွင်းကပ္ပက်ပုပ်ဆွေ those with a beautiful outward show but rotten tea leaves inside. Pon.Taya. 64. သုသာမီကို သုဗန်းတင်သည် he is extolling his daughter by giving instances. Colloq. ဗန်းဘာအိမ်မှာလည်းပေါက်ဆီနီပဲ ထွပ်ထိုက်စီတန်းလျက်ဗန်းပြခင်းထားသဖြင့် in the blacksmith's house, as axes and chisels had been exhibited and displayed as specimens in a row. Up.Th.H.III.47. အဖျင်းမပါ အစင်အကြယ်ပေါ်ကိုဘန်းပြလျက် showing the paddy unmixed with husks and chaff as a sample. Nemi.Z.77.

23.26 မထောင်တာ

" — ma'thaung da = it does not matter, I

don't care. This combination is a puzzle, as its component elements would appear to be ထောင်:

= to pound with the elbow:တာ = a task, to

measure. Perhaps ထောင်: is a corruption of ထောက်

= to prop, have regard for, consider. If so, the

combination ထောက်ချင့် (in which ချင့် = to

measure, estimate) = to have regard for, would be a

close parallel. သွယ် and သူ? are sometime

interchangeable, as in အောင်:မေ and အောက်:မေ,

= to long; ဟောင်:မေ and ဟောက်:မေ = a stirring stick.

မင်းရဲကျော်စွာ၊ ဘယ်ထောင်တာ ပျံ့လှောက်ရှာအံ့

နည်း? why should the brave noble king be afraid

of? Nemi.Ng.Py.27.

The word is found with the negative မ e.g.

အခါတပါးသွားလာသောခါ မထောင်တာတည်း for my occasion-
al going away from them, it does not matter much

(to my parents who are blind). Thu.This.Py.9. အထောင်

ခြင်းရှာမထောင်တာဟူ၍ regarding the affair as not
serious. Thu.Tha.Py.24. သဘော:က မထောင်တာ၊

လူနာမခံချိ though it does not matter to the doctor,
 it is beyond endurance for the patient. Saga.114.
 ကျွန်ကားကံငယ်မျှသာဖြစ်သည်မထောင်တာဟု ဖောက်မေ့၍
 thinking that as this is only a minor action, it
 does not matter. Pon.Tava.44. သေလဲရင်ကြမ္မာ၊ ငှက်လဲရင်ကြမ္မာ
 တို့သည်တာက မထောင်တာ saying that: it's
 your fate if you are dead, and it's also your fate
 if you are alive, and it will in no way affect us.
Wiz.Py.Z.54.

24.1 တင်ကျွ: "— (တင်သည် = to place something before, or on;
 be beforehand; ကူးသည် = to cross over, swim
 across) to do beforehand. Also တင်ကြံ or ကြံတင်
 See တင်ကာတိမိ to avoid the girl beforehand
112.

တင်ကျွ:၍အထူးစေတနာရှိကုပေးပါမည် I, this doctor, will
 try to cure your disease out of my kindness before (I

Sh.
charge you any fee). ~~xxxx~~ Ok.M.67. ရက်ချိန်မစေမီတရက်က
တင်ကျလျက် one day before the appointed day arrived.
Tanaw.W.I.104.

24.1 အရေပျက်။— (အရေ = foot — foundation, state, condition,
position; ပျက်သည် to be ruined) to be ruined at the
foundation — to stand no longer, come to nought. Cp.
အရေကော to be left high and dry. N.128. အရေ(ကော)တည်
to make first approaches to the lady. N.84. အရေခွံခွံ
in a tottering condition, nonentity. N.83. အရေမျက်နှာ
မလစ် not to give oneself away. 32; အရေဟုတ် to be of
an admirable manner. 80.

တွင်းစားတွေ အရေပျက်စေ၍ ရေနက်တွင်းက^{သမား} the proud mechanically
worked wells bring the ruin of the twinzas (owners of the
oil-wells) Tetat.102.

အရေကောင်းအောင်လှုံရွှေဇောင်ကိုပိုက်ထဲ၍ ခေါင်းဆိပ်ခါ
မှိန်မိလျှင် so as to look imposing, I shall hug my golden
(opium) pipe, and shut my eyes from languor. Bein.Py.Z.17.

ယခုလိုအရေကေတော့၊ ဘာမျှစိုးရိမ်စဉ်းမရှိပါ as the conditions are
favourable, there is nothing to worry about. Myin.
Khin.W.II.71.

ယဉ်ကျေးတဲ့ကာရန် နှစ်သက်သား အရေဇော်အောင် စေလေနည်း ဩဇာတော့
in an elaborate manner, to imitate those graceful Nabe
rhymes (by U Pon Nya) from Sale. K.Ky.Hm.I.66. ဇောင်ဇော်မြွေ

အရေခိုက်၍ settled down for good in Myaung Mya. S.D.W.122.

ချောက်အလား ခြားကျောက်တံခါး ပိတ်ပိတ်ပေါ့... စောမော့ ကွဲတင်တင် ပိုပါလဲ
သေရလိမ့် အရေဖြင့် မလွှဲဘူး our way in this abyss has been barred

by the stone-walls; it seems that not only we shall lose our lives, but that we shall also be separated from Saw Me; sorry indeed is our plight. Saw.Pe.Py.Z.1,25.

Also Po.Py.Z.23.

24.8 စော်စော်ကားကား။ — (စော်သည် which like ကော်ငြော် တော်ထော်ပေါ်

ဖော် and ဖော် denotes to appear, rise up — to be overbearing, haughty; see တော်လွန် N.20. ကားသည် as in စော်ကားသည် to be arrogant; ဂုဏ်ကားသည် to be outrageous; ဝါကားသည် to vaunt, has the meaning to spread out, widen) to spread out one's domineering behaviour — domineeringly, haughtily, insolently. See စိမ်းကား: N.28.

မုဆိုးမသားလူစော်ကားဟူ when the people called me a domineering son of a widow. Zanak.Py.11. ငါ့ဘုရင်ကို မထင်လေးစားလွန်စော်ကား၍ as he, without due respect to this king, was very insolent to me. Mani.Z.33.

ငါ့မည်တော်ကို စော်စော်ကားကားလူမင်းသားလျှင်ထိပါးရှက်လာ that human prince who had come to violate my country defiantly. Mani.Z.123. စော်စော်ကားကား၊ မုလ္လော့ဒုဿီ၊ ပလိပလာ၊ မဝေါလာနှင့် you, wicked, insolent brahman, don't you come and tell me fibs. Mahaw.Py.Z.49. Cp. စော်ဦးမစော်နှင့် အာလကား၊ ဝင်္ဂိတ္တော့ဝီလျှင် ကားလို့မော် -- you are not just domineering but you also meddle and behave arrogantly. Thaton.Py.Z.25.

24.8 ပုံခိုင်။ — (ပုံ = example, instance; ခိုင်သည် to employ) to employ example — to compare, follow the example. Syn.

ပုံခိုင်၊ ပုံဝေ။

မြေသို့အမြင့်ပုံစံတို့ထူးချွန် take the example and
ways of lion and heron. A.B.L.II.360. ကက်ယက်နှစ်တောင်မြေ
တောင်နှစ်ခု၊ နေလဟုံနှစ်ခု the two noble sister mountains,
Kyetyet that are comparable to the sun and moon. Thakhin.
Eg.17.

24.14 ပွဲဘင်း "— (ပွဲ = an entertainment of any kind, an audience; ဘင်း
သွယ် = to catch) to catch the audience - Cp. N.17 ပွဲရုပ်-အ
လွမ်းတမ်းတမ်း moving lamentation 77. ဘင်းတဲသမက်-သမက်ဘင်း
someone caught as one's son-in-law. N.47.
လွမ်းဟန်ကျွမ်းဟန်လွမ်းလွမ်းပြန်လှုပ်လှုပ်လှုပ်လှုပ်... ပွဲချစ်ဘို့ဘင်း
showing my grief and distress, and turning a somersault,
I will arouse the audience's sympathy. Saw.Pe.Py.Z.I.26.
ငိုလှဲနှင့် ဘင်းပေတယ် you are trying to move the audience
to tears by your plaint. Kaka.Py.Z.61.

24.16 ခရော "— Also ခရော (? P. khama = patient, enduring) poor
fellow, poor creature! Cp. တိရစ္ဆာန်ငြိမ်းအေးရာကိုမီးအားစွန့်ပေး to
burn poor animals (to sacrifice). Buri.Z.Py.37. (1493 A.D.)
Also Weth.Py.Z.181.

ခရောဂိုဏ်းချီနေပြန်လျှင်ညိုရော့မည် poor girl had to seek
shelter, else the sun's rays will tan her complexion.
Yama.Yag.I.38. မြေညာကမြေလက်ကွဲကံကောတံ ခရော the
unfortunate creature who had been set afloat from the up-
river. Padu.Py.Z.10. ခရောလ အခက် poor girl! she is
helpless. Saw.Pe.Py.Z.13. အခက်ဝမှာ သည်းညှပ်နေလျက်က သူ့ခရော

poor soul! she is groaning and moaning at the doorway of the room. Po.Py.Z.52. Also သူ့ခရီးသူ့ခရီး where ခရီး is a reduplication of ခရီး — A.B.L.II.134.

24.21 မင်းမာ — (မင်း: you, မာ ? reduplication of မင်း:) you - used to one's equal or esp. to one's subordinates.

မင်းမာတို့က၊ လျှောက်ခံပါဟု (the king to the ministers) you submit to me about it. Kutha.Py.87. မင်းမာတို့ဆင်မင်းတော်မင်းလှို လန့်တတ်ပါသည်။ I think, your elephant, seeing my horse, was scared by it. Winda.Z.334. တိုင်းဟူသို့ မကြာသွက်ကြတော့၊ မဆိုင်လင်၊ မင်းမာ ဂျီ you had better leave for the Pyinsa city, don't delay, O my servants. Mahaw.Py.Z.39. မင်းမာဆီဆိုင်၊ အစိုးပိုင်သည့်ညောင်ဖိုင်တွင် In this banyan wood which belongs to you. Dewa.Py.Z.29. ကျေးဇူးခံ အပေါင်း မင်းမာတို့ you, my servants. Wiz.Py.Z.12. Also Saw.Pe.Py.Z.I.5.; Po.Py.Z.104.

24.24 ဘုမ္မိဒါ — (fr. ဘုမ္မိဒါ) who; for form cp. ဘု (fr. ဘုမ္မိဟ) which, what. See မင်းမာ: ၆N.20.

ငါသာမင်းစစ်ကုန်ကျိုးဖြစ်ဟူ၊ မြေနိုင်စွဟု I am the real sole monarch; who can do good or harm to me? Maggha.Lin.254. ဘုလျှောက်လို့၊ ဘုကြောက်လို့၊ ဘုလန့်လို့၊ ဘုလှိုလို့၊ who will try to frighten me? who will be frightened, or startled? Buri.Py.Z.123. အဘေခေါ်တာ ဘုလဲဟဲ့ who calls me father? Bein.Py.Z.22. ဘုများလဲဟဲ့ Who are you? Ibid.48.

24.26 အဆစ်ကျ — (အဆစ် = a joint; ကျသည် to fall) to fall on the joint. It is an unusual phrase, which has not been found elsewhere. The more common phrases are အကွက်ကျ or အချက်ကျသည် = to fall in place, be unerring, perfect, precise. ဆစ် was used, probably to rhyme with the following word ကျစ်။

25.2 ခုတ်ဖွား: — (ခွတ်သည် = to be tiny, not worthy of notice; ဖွား = a tick - hence to be insignificant, diminutive) to be contemptible, paltry. The combination ခုတ်ဖွား: so far has not been found elsewhere. The more common combinations are ခုတ်စုတ်ခွတ်ဖွား Saungpa.106. ခုတ်နီ Maha.G.Py.Z.20. ခုတ်သေး or သေး:ခွတ် Magna Lin.202. (ခွတ်)ဖွား: is used here, probably for rhyme with the following word (စုတ်)ဖွား:။

25.2 စုတ်ဖွား: — (fr. စုတ်သည် = to be battered, torn; ဖွားသည် to be loose, fluffy) to be dishevelled or shaggy like the hair of a dog; hence a dog or a paltry being. In some parts of Burma the people call a long-haired dog not ခွေး but စုတ်ဖွား: Thus the word is either associated with a dog or a paltry, insignificant creature.

25.3 ယိ — to come near, approach. See ယိယိ N.11.

ဘဝဘဝဆောင်ဆောင်ချင်ဘိ (the king) never wanted to go near any rooms (the queen's rooms). Pyinsa.Yag.8.

မပေါ်ရဲမီးဘုဉ်းလှည့်ထိန်းသိလာရင် ပိန်းနေကျ the fire of
 danger will never ^{appear occur} alight; if it comes nearby, the pro-
 tective thread of Buddha is used to extinguish it. Wiz.
Py.Z.16. ငါးပါးရှစ်ပါးဆယ်ပါးဆီအကားမသိပိပိဝေးသည့် never
 approaches the five, eight and ten precepts; but absolutely
 keeps himself away from them. Daung.135.

25.3 ကံ ။— fr.အကံ For omission of the prefix အ, see မတင်တောင်
N.7. See အကံ N.28.

25.5 မောင်တောင်— (မောင်သည့် to be in a state of uncertainty, at a
 loss; တောင် is a reduplication of မောင်, as in အင်္ဂတင်
 တင် fr. အင်္ဂသည့် feigning unwillingness N.74; ငေးတေးတေး
 fr. ငေးသည့် agape, agaze N.74; မေတေတေ fr. မေသည့်
 filthily; ယိတိယားတား fr. ယိယား waveringly, uncertainly;
 ဝိုးတိုးဝါးတား fr. ဝိုးဝါး dimly, obscurely; ဖူတူတူ fr. ဖူ
 သည့် whitish, in which the sound "t" is used in reduplica-
 tion) blunderingly, blindly, not knowing what one is do-
 ing.

တောတွင်းကမောင်တောင်တောင်ဟူင်ဝှီးလာတောင် a blunder-
 ing orang-outang coming out of the forest. Kaw.Py.Z.26.
 Also found မောင်ဝှီးမောင်တောင် a reduplication of မောင်တောင်
 မင်းသမီးများကိုလှမ်းကမောင်တောင်မောင်သည့်ခွင့် မောင်ဝှီးမောင်
 တောင်ရော not knowing any of the princesses, I'll feel at a loss.
Einda.Z.367.

Other combinations are မောင်ကန်: blindly. Nemi.Ng.Py.

18. ယောင်ချာချာ going round and round in a state of uncertainty. Buri.Py.Z.5. ယောင်တိ:ယောင်တ at a loss what to do. Pon.My.Com.42. ယောင်တိ:ယောင်န blunderingly and stupidly. G.B.R.I.96.

25.6 မြောင်မြောင် — (fr. မြောင်သဉ် = to be bright, brazen) in a brazen manner, effrontery. See မြောင်မြောင်တိ: brazen effrontery. 101. Cp, မြောင်တိဉ်သဉ် to act impudently; မျက်နှာမြောင် brazen face.
လာပယောသုဏ္ဍေ:တကောင်၊မြောင်မြောင်သာယာရဲမြော just reply impudently "there comes one wealthy creature".
Witha.Haw.86.

25.6 မြှူ — ^{bait,} to allure, /coax, decoy, tempt.
ကျောက်လာသောအား:မြှူဘိသောဒွယ် (the beauty of nature) as if alluring the one who comes here. Bhal.Py.26. အစာနှင့်မြှူငါးကိုယူသို့၊လွယ်ကူအဖ်ဆီး like catching fish with a bait of food, (we) shall easily capture him. Mahaw.Py.Z.3.
နန်းမူတီးမုဒ္ဒာမိဒ္ဓယပင်မြှူမချဉ် (the queen) however, with her royal artifices coaxed the king. Pyinsa.Yag.14. ဇက်ကောင်ကိုဆန်ဖြင့်၊အဝေးကမြှူသလို like decoying an excellent cock by showing rice from a distance. Saga.14. ဤအလုံးခွဲမိန်းမ၊မြှူချသမျှတို့ မရသည့်အာ ဖြစ်စေလတည်း may all these women be not successful in tempting me. Temi.Z.76.

25.6 ဖြောင် — (to place alongside or lengthwise - a favourite word in the pya zats. See ဖြောင် လာက cheating. See N.91.

ပယ်လေးဝဲတောင်လှိုက်ဂျီဖြောင်သည်လှိုက်ဆောင်အများ(those evil spirits) who place themselves by your side, follow you to the doors of the four hells in large numbers. Thanwe.

Py.26. ကြားကဖြောင့်ပြီးတောင်သွယ်ပေးလေမှ... I had better thrust myself in and arrange a match between (the two).

Bamdu.Py.Z.88. သော့ဘိက္ခုဖြောင်တတ်တဲ့ဗွေသည်တတောင်ကို this rich man's elbow which is in the habit of placing itself by the people's sides (i.e.giving a blow). Bein.

Py.Z.46. and Maha.G.Py.Z.19. Also တူသွယ်ဖြောင် try to compare oneself with someone. A.B.L.II.12. တွယ်ကပ်ပေါင်ဖြောင် to hang on to someone. Mr.I.25.

25.8 မေဏိရတောင် — (မေ = 7 high; ရှိ P. Meru. For form cp.

other words which are or were thought to be derived from Pāli - လှိုက် P. leṇa = cave; မိုးယံ / or မိုး P. megha = to rain). Mt.Meru or Sineru, Sineru a mountain forming the centre of the world. It is submerged in the sea to a depth of eighty four thousand yojanas (leagues) and rises above the surface to the same height. It is surrounded by seven mountain ranges - Yugandhara, Īsandara, Karavika, Sudassana, Nemindhara, Vinataka and Assankana. On the top of Sineru is Tāvātimsa, while at its foot is the Asturabhavana of ten thousand leagues; around it are the four Mahādīpa with their two hundred smaller dīpa.

It is also called Hemamṣeru and Mahāneru. D.P.P.N.II

25.11 ဘဝင်္ဂ — (P. bhava = existence, abode; agga = highest) the highest abode - often = highest heaven opp. to Avici = lowest hell. For form cp. မင်္ဂ fr. magga = Path: ဝင်္ဂ fr. vagga, chapter, section (of a canonical book).

အထက်ဆုံးဖြစ်သောဘဝင်္ဂဘုံ၌ in the uppermost abode
M.G.D.59. အထက်အတ္ထိအာဇာနည်ဘဝင်္ဂတိုင်အောင် for the space above, up to the highest existence. Z.P.K.51. ရောင်ခြည်ခြောက်သွယ်၊ ဘဝင်္ဂကဏ္ဍိ - - - the six rays (of Buddha) go up beyond the highest abode. K.L.D.100.

25.12 ညာတောင်ဘွေ — (ညာ = right hand; တောင် south; ဘွေ = central place - place) a place on the right hand (southern) side of (Mt. Meru) i.e. Zambudipa, one of the four great islands around Mt. Meru. See ညာရံ N.4.

The Buddhist cosmographic idea is that the Universe is made up of many ^{cakkavalas} ~~lakkavalas~~ or world systems. Each world system is made up of four Mahādīpa or great islands apart from five hundred small ones with a mountain in the centre. The mountain is called Sineru or Mt Meru. And the four islands are Uttarakuru (the Northern), Zambudīpa (the southern), Pūbbāvideha (the eastern), and Aparagoyāna (the western island). A.D.K. 83. D.P.P.N. II.1136.

25.15 မတန်မရာ — (မ = negative - not; တန်သည် = to be suitable, proper; ရသည် to be fit, proper) not to be suitable or proper. Also မတန်မရာ၊ မတွယ်မရာ။

မတန်မရာ၊ သာသနာ့သင်ယာကျွေးမြှောက်ပို့ရာ၊ မသင့်တော်ရာ

because of this demon Adithara, who in no way is suitable (for the princess), we, the maidens, have been in great distress. Hinda.Z.I.240. ရွှေရိုးတော်သို့ တောစောင့်ရုံ၊ ဝမ်းမြွှာနှင့်

မတန်မရာ၊ မဝင်လာနှင့်။ you, animals with a smell of jungle, don't come into this golden palace which is not meant for you. Mahaw.Py.Z.26.

25.18 တပေါင် ။ — ? omen, presage - esp. in the form of songs and sayings. See the song on p.26. Cp. ခိုမိတ် N.21.

Some Burmans are in the habit of foretelling future events - both personal and impersonal - by interpreting "the signs" that have occurred. These signs have different appellations, according to the circumstances/they appear. They are အတိတ်၊ ခိုမိတ်၊ တပေါင်၊ စနေည၊ ဘာပေါ်။

အတိတ် atei? (?fr. P. atita = past) is a sign or signs which had occurred in the past and which served as an indication of the future event.

ခိုမိတ် namei? (fr. P. nimita, sign, omen) sign or signs that foreshadows the future happening.

တပေါင်? ta bauy. are songs (mostly in allegoric forms) which predict futurity.

စနေည? sa'ni is the first sound or word heard at a determinate time either during the day or night.

ဘာပေါ် ba'wa are phenomena such as rays issuing out of pagodas and images, and images shedding tears - which

foreshow the fate of a king or country. Ayutaw.9.

But the most common explanations of these terms are
 မျက်မြင်အတိတ်၊ နှိမိတ်လက်ဆောင်တဘောင်အသံ၊ နာခံစားသည်။ what one sees is
 အတိတ်; what one receives as gifts is နှိမိတ်; what
 one hears is တဘောင်; and what one listens to and hears
 is နာခံစား။

25.18 ကဗျာ ။ — (Skt. kavya; P. kabba or kabya or kaveyya) a poem
 or poetical composition.

According to U ^{Tin} ~~Th.~~, မဒဝါကျစသော ဒေါသတို့မြွေကင်းလွတ်၊ ပသာဒ
 စသောဂုဏ်တို့နှင့် ပြည့်စုံအောင် ဖွဲ့ဆိုသီကုံးသမျှသော သက္ကဋ္ဌဘာသာ၊ နိဂမ
 ဘာသာ၊ ဂါထာစုံ၊ နိဗ္ဗာန်၊ နိဗ္ဗာန်ဘာသာ စကား၊ ဝေါဟာရသီချင်းများကို အပေါင်း
 အားဖြင့် တရားတည်းကဗျာဟူ၍ ခေါ်ဝေါ်သည်။ all compositions, verse,
 and prose in Skt. and P. and prose, verse or songs in
 Burmese, which are free from such faults as those of
 phrases and sentences, and replete ^{with} such attributes as
 clarity, are together called Kabya. See K.B.Th.5-9.

25.19 လက်ခုပ်ထဲကရေ ။ — water in the palms (of a hand), fig. some-
 thing or somebody at one's mercy.

ငါ့အသက်သည်လည်း ကျွန်ုပ်တို့သမီး၏ လက်ခုပ်တွင် ရှိသောရေနှင့်
 တူသည် ဖြစ်သောကြောင့် as my life is like water in this
 bride's palms. Th.C.Phy.21. ၎င်းတို့ရပ်စပ်သည့် လက်ခုပ်တွင် ရေကဲ့
 သို့သွန်လှည့်နှုတ်ဖောက်လှည့်ဖောက် that Chinese Army is like
 water in the palms, it can be poured out, or spilt. K.Th.
M.51. လက်ခုပ်တော်ရေအလား သို့တော့အားကိုးကိုးပါ ခွင်းပါပေါ့ - I have

entrusted myself to you: I am at your mercy, my dear.

Sakya Py.Z. 20. မောင်လက်ခုပ်ဝယ်၊ ပြုလုပ်ရာရေပါးနက် I am
mere water in your palms, my dear. Bamdu.Py.Z.48.

25.25 ဂေါ်ရာ — British soldier. Hind. gora lit. = fair complexion-
ed.

Gora (Hind) = fair complexioned. A white man; a
European soldier; any European who is not a sahib (q.v.)
H.J.388. Cp. Annamite - hong ^{mao=red} ~~xxxxxx~~ hair, an Englishman.

25.26 ဘင် — Eng. band (of European musicians). The word
however, is popularly referred to the English drum. Hence
ဘင်တီးသည် to beat the drum. See "Introduction"

26.3 ရှုံ့ရှုံ့ (fr. ရှုံ့သည်) contracted, contorted, wrinkled. Cp.
Der. ရှုံ့ချသည် to decry. ~~The Words xxxxxxxxxxxx~~ end-
ing in ရှုံ့ (စာအုပ်) such as ခြုံ့ချုံ့၊ ရှုံ့ချုံ့၊ ရှုံ့ချုံ့၊ ရှုံ့ချုံ့
have the sense of contraction or restraint.

ခြုံ့ခြုံ့လက်လိပ်တူဥကွက်၍ contracting hands and feet,
he hid them as a tortoise does. Su.Py.18. ငုံ့လိက်ငုံ့လိက်တူ၍
မကိုင်ကယ်၊ တစ်ခိုက်ခိုက်ပြန်လာခဲ့ he, the apex of glory, re-
turned straightway, dropping his head and contorting his
face, at times. Pyinsa.Yag.18. မီးရှူးဆံရံ၊ မျက်နှာငုံ့လိက်၊
သွယ်တယ်ခိုက်ခိုက် what spirit is he who, covering himself
up with flowing hair, and with face downcast and wrinkled,
weeps? S.Ky.D.I. 236.

26.5 သိုင်း ။— (1) Orig. a verb = to fence, fr. ? Shan. ကိုင်း
to brandish, to fence, as in ဒါးသိုင်းကသည့် to dance
dance brandishing a sword; ဒိုင်သိုင်း brandishing or fenc-
ing with a ~~XXXXX~~ staff. (2) = cane rods, carried before
a royal personage or/certain privileged minister, by two
forerunners who used to drive cattle etc. off the road.
M.M.O.S.III 182-186.

The art of brandishing a sword, spear or rod origin-
ated from the Shan country. Later on it was introduced
into Burma. M.M.O.S.IV.217. And the Burmese stage, find-
ing this sort of dancing appealed to the audience very
much, adopted it. Hence သိုင်းကသည့် dancing with a rod -
brandishing the rod; သိုင်းနင်းသည့် (the fencers) stepping
on the squares according to the rule; သိုင်းဂိုက်သည့် to
brandish a rod.

26.6. ဝိုင်းရိုးဝတ် ။— the drum encompassed by a figure of sea dragon.

Even nowadays in Burma, such ways of decorating
the drums with fabulous animals like sea dragons, nayas,
are prevalent. Most of the drums are gilded, embellish-
ed with pieces of coloured glass, and on the top of the
surrounding frame, one or more curved representations
of dragons are mounted.

26.12 ဝေဝေ ။— (ဝေသည့် = to show; ဒံသံ = sound, a tune) a show-
ing tune - prelude. Probably it is a short song before
the main song is played or sung.

26.22 မကာ ။ — Mecca. See also မကာဝန် = that comes from Mecca.
See မကာဝန် N.28.

27.4 သိကာဂီကာ ။ — (သိသည် = to come near to; graze, skim. See
သိ N.25. ဂီ is merely a rhyme, as in စိရိ fr. စိသည်
one after another; ပေရေ fr. ပေသည် dirtily) closely,
skimmingly.

နှစ်ခင်းဝါးကိုပြန်နားဆီသိကာဂီကာ ချီချီကာလျှင် lifting and
bringing down the two swords skimming by the sides of
his shoulders. A.B.L.III.54. သင်းတို့လျက်စိကာစားဆီသို့သိ
ကာဂီကာ ချဉ်းရှလာ he approached gradually towards
the place where they were playing. Pyinsa.Yag.4.

27.23 စက်မြန် ။ — (?စက် = a wheel, machine; မြန် = a mirror) a
wheel mirror, pivoted mirror, which was probably popular
and rather a novelty about the time the play was written.
The expression seems to be obsolete. Also စက်မြန် 152.

စက်မြန်ခွင်ဟိုဦးလှေတွင်မြန်မြန်ကာအားစောင်းပါလို့ with a
graceful motion (She) gently turned sideways in front of
the revolving mirror. Dweme.Py.Z.113.

27.24 လုံကညာ ။ — (လုံ ? = a young girl - used affectionately: ကညာ
P.kañā = a female, a girl.

လုံကညာ (လုံ)လျာချက်ကိုဖြင့် the plight this young maiden
is in. Bein.Py.Z.99. - The word လုံ appears in many

combinations, e.g. ကေသာသီရိ၊ ကောကုဇ်ကယကင်၊ ကုဉ်ငါးဖြူ
သည့်လူအမိ you, Kethathiri, young maiden, who are
free from the six faults and endowed with the five qua-
lities. Keth.Z.19. ကုဉ်ပုံဖြူရုံမင်လေချယ်စီရေ I, this
damsel, improve my appearance and paint my eye-brows.
Po.Py.Z.14. ကုဉ်ကလေးငယ် O young maiden. Yama.Yag.I.12.
ကုဉ်မေ the damsel. Po.Py.Z.36. အဆွေလုံမိ O dear maiden.
Mahaw.Py.Z.29.

27.25 အဆင်သင့် ။ — (အဆင် = a design, pattern, arrangement; သင့်သည်
to agree with, come upon) to have the right design, or
arrangement — be opportune, be ready. Cp. အခန့်သင့်
N.28.; အလောသင့် N.144.

အဆင်သင့်တောနောက္ခသို့ဆောမတြာရောက်လပ်သောအခါ as it
chanced , I soon reached Tenaw's village. Sh.Ok.M.66.
ကျွန်ုပ်တို့စားရန်အသားသည့်ချက်ရန်အသင့်ရှိပြီလော is the meat,
we are going to have, ready to be cooked? Rupa.W.89.

27.25 ကယ် ။ — (fr. အကယ်) indeed, certainly, really, the
prefix 37 is omitted for metrical convenience. See
ဖတ်မတင် fr. အဖတ်မတင် N.7.

သားတူသည့်လည်း မိဘတို့ကိုယ်ဆုတ်အံ့ if a son really
looks after his parents. Ko.Py.23. လေးပါးအပါယ်သင့်အားမှတ်
သည့်ကယ်မလွင်းပါ။ တယ်မင်းသား O prince, the four
states of punishment are certainly and truly meant for
you. Sanda.Py.59.

28.1 ခပ်ခါး။— fr. သနပ်ခါး see N.15. The first letter is omitted for metrical convenience, which is very common in the Pya zats, e.g. ခပ်ခါး fr. သဇင်ခါး orchid N.17. ဘော for သဘော nature disposition. N.19. and ရာ for သဘာဝ couch. N.28.

28.2 တို့ပတ်။— properly တို့ဖတ် (fr. တို့သတ် = to touch or tap; ဒာဖတ် = a substance, pad, puff) a puff for patting i.e. a powder puff.

တို့ပတ်ကလေးစွန့်နှင့် with a scented powder puff. Po.Py.Z.10.
 သရဇာနိမာဏာကလေးသို့ကာမီလက်သက်လှုပ်ဝှက်သောကိစ္စတို့ဖတ်
 ရိုက်ကာကုလားထိုင်ပေါ်တွင်သောက်သာနေကြသောလူမျိုးမပုတ်
 (the old Burmese people were not like the modern ones who sip coffee, tea and pat (their faces) with powder puffs, and sit down comfortably on chairs. W.O.B.
XXX/LXXVII.No.193.
 ဟိုမှန်ကြည့်ကြည့်မိုးတို့ဖတ်ရိုက်လျက်၊ တချက်တချက်ပြလိုက် look-
 ing at that mirror, (she) patted (her face) with a powder puff, and smiled occasionally. Sun.13.1.31 (13).

28.6 ပဏ္ဏာနိသ။— (ပဏ္ဏာနိ fr. ပဏ္ဏာ P. pannākāra = gift, present. See ပဏ္ဏာ N.51; သဘဉ် to offer) to offer gifts or present
 ပဏ္ဏာ is changed to ပဏ္ဏာနိ to rhyme with the following word.
 See ပဏ္ဏာနိ N.130 and သူဇာ for သူဇာ Thuza. N.82.

28.8. တရေ:ရေ: ။— (? as in a picture, distinct, persistent. တရေ:ရေ: - - - - - (ဝင် obsessed with the notion. 64. ထင်တရေ: to have a feeling 88. In the common phrase ရေ:ရေ:ကလေး: (ဝင်သည် I see it indistinctly, ကလေး: seems to be the ~~inner~~ important word and practically negatives the ရေ:ရေ:။ See "Appendix X".

မြေသည်မှာဝေးတရေ:ရေ:တိ far from being happy, I have been seeing (the city) in my mind. Zeya.Yad.27.

တရေ:ရေ:ဖြင့်အေးအောင်စိုးရိမ်လာရလျှင် they have to trouble about their future with incessant anxiety. G.B.R. 29. မိမိတို့ကိုးကွားစာလေး:ခါးတရေ:ရေ:တွေးကာလှူလှူဆွေတံ့ဖြင့် he had given mother to the tiger; how grieved I am when I recall and contemplate it. Luwun.Py.Z.27. သည်းချာ ကလေး:သေသေး:ဘူး:ရှိသေး:တရေ:ရေ:စိတ်ကငါထင်လာသည် my heart (Sita) is not dead yet; I have a feeling that she is still alive. Yama.Yag.II.64. မှိတ်ပါတယ်ပျော်ဘဲတရေ:ရေ:ထင်လာတယ် I closed my eyes, yet I could not sleep; (her face) was hovering about in my vision. Tetat.21.

28.9. စိမ်းကား:။— (စိမ်းသည် = to be unripe, become estranged; ကား:သည် = to be expanded, widened - serves as an intensive.) to become greatly estranged, be heartless, to lose affection, Cp. စောကား:သည် (fr. စောသည် = to rise) to be haughty, insolent N.24; ဘောကကား:သည် (fr. ဘောကသည် = to pierce, penetrate) to trade; ဂုမ်းကား:သည် (fr. ဂုမ်းသည် = to be wild, reckless) to be outrageous; ဝါကား:သည် (fr. ဝါသည် to bluff, boast) to exaggerate.

မောင်ကိုစိမ်းကား၊မေယျာမကဆိုသလား၊ My dear, do you say that
 I have slighted you! A.B.L.II.7. ငါ့ကိုစွန့်၍ကျေးဇူးရှင် ဤတော
 အုပ်ဆိုဝင်မည်ဟုခံခဲ့ဖူးတကား၊စိမ်းကားသောစကားကိုယခုဆိုတော်
 မူခဲ၏ my gracious husband has already resolved to
 enter this forest; thus, he said cruel words to me. Zanak
Z.116. မင်းများထုံးစံကိုယုတ်နုသညား၊ဆန်ငြိုးထား၊စိမ်းကားဟု၊ချေန်
 သတ်လေ့ရှိကြသည် as is the practice of kings, they
 bear malice against their enemy's sons; and they are apt
 to kill heartlessly all of them (the sons). Kaw.Py.Z.35.

- 28.9 ကော "— to swell up, be silted up — to be in vain, of no
 avail, useless. Seeအာရေကော left high and dry. N.128.
 ကောလိက်တဲ့ ကံ ^{poor} what a/luck! Yethe.Py.Z.9. ဇာတာသွယ်
 ကောလေတယ် how worthless is my horoscope! Wiz.Py.Z.53.
 စာဏ္ဍာကိုနံ့သာချော့နှင့်တယ်၊လောရင်တစ်ဖြင့်ကောလေရဲ့ I have
 smoothed up my breast with fragrant unguent; if you don't
 come, (the efforts) will be in vain. Saw.Pe.Py.Z.I.13.
 ကောဘလကွက်လပ်ကျချည်ငို (our attempt to get married)
 will be of no avail and we shall be left high and dry.
Po.Py.Z.36. ကျေးဇူးကောဂျိမ္မာသျှား there are people who be-
 come poor because of ingratitude. W.S.P.43. ခဲသဗျကောလေရဲ့
 all my efforts are in vain. Saungpa.169.

- 28.14 နာဂီဝန် — (နာဂီ = clock or the striking of the clock; ဝန်သည်
 - to return) the striking of the clock has returned - begun
 again, i.e. after noon or midnight.

28.16 ဆောင်သင်္ဂြိုဟ် — Poetical inversion for သင်္ဂြိုဟ်ဆောင် (ဆောင် = a room or chamber; သင်္ဂြိုဟ် from သင်္ဂြိုဟ်လိ = a couch, esp. a royal couch) the chamber of couch - bed chamber. သင်္ဂြိုဟ်လိ is abbreviated to သင်္ဂြိုဟ် for metrical conveniences. See သင်္ဂြိုဟ်လိ N.12.

This abbreviation is very common in verse, e.g. သင်္ဂြိုဟ်ဆောင် bed. Bein.Py.Z.84. သင်္ဂြိုဟ်လိ ibid.88. သင်္ဂြိုဟ် bed. Gita.136. Also A.B.L.II 121.; Winda.Z.75.

28.17 ရှောင်တခင် ။ — or ရှောင်တခင် (ရှောင်. — ? suggests force, quickness, e.g. ရှောင်ရှောင်လျင်စွာ ဆွေ့ဆောင်ပါလော့ persuade them quickly. Thu.This.Py.54. ရှောင်ရှောင်ခဏသိတာဝန်လှသည် he knows instantly. Ne.Ng.Py.23. ရှောင်ရှောင်မနေ့ without delay. Weth.Py.51. ဝ = augmentative particle. See ယုတ်တဖာ fr. ယုတ်ခါ N.2. ခင်သည် to be just in time; — ပြောင်လျှောက် only because of prompt words; ရောက်ခင်လျှောက် only because I got there in time. မဖြစ်ခင် before it happened) promptly, instantly, abruptly, suddenly. Both ရှောင်တခင် and ရှောင်တခင် are found in books.

ရှောင်တခင်လျင်တခင် abruptly and hurriedly. Ye.Kh.Phy.27. ရှောင်တခင်သာ ခြေရောက်လာအံ့ I will come back promptly. Kutha.Py.52. ရှောင်တခင်ဂုဏ်လက်စွဲ instantly without any delay in time. Kyab.Taya.I.62. ရှောင်တခင်ရောက်လျှင် ကံတော်လျှင်သည် (the prince) died from sudden illness. Myamma.231. Also Zanak.Z.82; Mahaw.Py.Z.25.

လူလှရှောင်တခင်သတည်း (he was so anxious) that he, at once, strove (to finish the construction of the road). Su.

Py. 64. ရှောင်တင်သာ၊ လူ့ကုဗန်လည်၊ မိတ်တော်ဂုဏ်လော့ plan to go
back promptly to the human world. Bal. Py. 40. သိကြားတောင်
လော့ရှောင်တင်သာ... မင်းကြီး လှူတော်မူလတ်တော်... when Sakka asked ~~him~~
him for (Madi), the king offered ~~her~~ to him, on the spot.
Weth. Py. 83. Also Thu. This. Py. 35. Th. S. D. II. 172.

28.18 ဇာဉ် "— (ဇာ = an abbreviated form of ဘဉ္ဇာ = a bed, couch;
ဉ် = to lean upon) the one who leans, reclines upon
the bed, the royal consort. Cp. ဘဉ္ဇာဉ် N.12.

28.19 ကြောင်က: "— (ကြောင် = eat; ဘာသည့် = ? to be puffy, big)
a huge cat, tom cat.

ဆေးမင်းကြောင်ကား:ဂွပ်ဂွပ်ဝါးကျက် the king of the dead, as
a big cat, will crunch them. Nemi.Ng.Py.98. (လွက်ကိုကြောင်
ကား:လျှိုက်ဆောလား:သို့ like a mouse chased by a big cat. Pal.Eg.
36. ကြောင်ကား:ဂုယဇြီးတံတိုဗာဆီကိုစားပါလျှိုဗာသားကိုမျှို an
enormous cat with a stumpy tail, who devours the fat and
swallows the flesh (of a child). J.B.R.S.I.22.27.

28. 20 အခန့်သင့် ။ — (အခန့် = measure, affair of moment, affair; သင့်သည့် = to be suitable) to be opportune, convenient, to coincide. Cp. အခန့်တန်၊ အခန့်တော် to be opportune. See အဆင်သင့် N. 27. အလောသင့် N. 144.

ကျောင်းသို့ပြန်လာသည့်အခါ ဘုရားရှင်တွေ့မြင်လေလျှင် (when he re-
turned to the monastery, he met Buddha by fortunate
accident. Z.P.K.106. Also Einda.Z.I.351. စိတ်ထားဘုရားရှင်သည်

၍ နှစ်အခါမသွယ်သို့ ဟော as he was feeling upset at the time, he used "abusive language". Up.Th.H.II.294. စာချုပ်ကို အခန့်သင့်တင့်သည့်နှင့် ထုတ်ယူစေမှ cause the documents to be withdrawn by whichever person happens to be at hand. Than.W.IV.62. Also Bamdu.Py.Z.39.

28.22 အကလည် ။— [အက (fr.ကသညာ) alloy, degree of purity in silver or gold - hence the quality of a person; လုပ်သညာ = to do, assume a character, as in အမူလုပ် to put on affectation N.102. အသရေလုပ် to assume an air of dignity, keep a steady face N.70; လှက်လုပ် to put on airs, a semblance of virtue N.92; ဟန်လုပ် to put on airs N.107;] to put on airs, to keep a steady face. See အကက manifestations (of the people) 21; အကခတ် to size up N.56; အကတန် a sorry sight 76; အကသိ can appraise any person 52; ကဲ(မ)ဝါ = to vaunt oneself 25; လူက character 1. See also B.E.D.11.

အကမလုပ်ပါနှင့် don't assume a good appearance, don't make a fuss. Mahaw.Py.Z.46. — အကကို ရှောင်လျှင် မင်းမြင့်တင်တရား ဖြစ်သောကြောင့် မဟော့ရော် if you are misguided enough to come to test my mettle, all of you will meet a violent death. Sawnya.Py.Z.136.

28.25 ညာလှည့်သူ ။— (ညာ = right hand; လှည့်သူ one who warms oneself) one who gets warmth from the right hand, i.e. chief of right hand or chief queen. See လက်လှည့် the right hand queen. 145.

ညာ The word/appears in many combinations, e.g. ညာဇော exquisite queen 59; ညာစံ right hand consort. 96.

ညာလုံးရွှေရုပ်ပျော် the right hand queen who enjoys herself
under the golden shade (palace). Shwehin.Py.34. ညာထားဒေဝီ
the chief queen on the right hand. Kaw.Py.Z.29. ညာနန်းဆွ
ငယ် ၀ companion on the right hand place. Padu.Py.2.8.
ညာဆေးဂျာပန်သည်ကော the flower seller, who has attained
the noble place of right (chief queen). Bal.Py.3.

For လှည့်သည်—ချစ်ငွေ့လှည့်လျက် taking refuge under each
other's affection - to live together and love each other.
Yathod.Py.27. ဘုန်းလှည့်သည် to take refuge under the king's
glory - to submit to the king. Kaw.Py.Z.5. ဂြိုဟ်လှည့်သည်
to live under a white umbrella - to become king. Pap.Py.
Z.4.

28.26 မကာဇန် ။ — (မကာ = Mecca; ဇန်သည် to return) ? that which
was brought back (by pilgrims to) Mecca, i.e. that which
comes from Mecca. Cp. မကာဇန်ရွှေဂင်္ဂလိ a Mecca golden
brooch. 54. မကာဇန် is the ordinary Burmese term for a
Haji.

or Easton

29.1 ဒီဝေတံ ။ — ? English Eastern — the name of a scent, probably
the trade name of a perfume then in the market. Also spelt
ဒီဝေတန်

ဆင်းပျံ့လှေ့ညှိဒီဝေတန်ပက်ပါလျှင်ကတိယံလက်ဉာလ on a velvet
bed, sprinkled with the cool, clear and fragrant scent
(called) Eastern. Mahagi.195.

29.1 ဗိုလ် — (P. bala) force, strength — general meaning military officer; in modern Burmese written as well as spoken = a westerner, esp. an Englishman. For form cp. အကုသိုလ် P. akusala = sin N.135; ပုဂ္ဂိုလ် P. puggala = a rational being, a personage; ဖိုလ် P. phala = fruit, fruition of the Path. See ခုဂိုဏ်း N.4.

In history books and older books, a westerner or an Englishman is known as သိုးဆောင်း one who wears woollen hats; or အူလာဖြူ a white westerner; or အင်္ဂလိပ် a Burmanised form of the word English. ဗိုလ် as applied to the English people probably came into use after the Anglo-Burmese wars, during which the Burmans saw the English military forces. Hence the following common words such as ဗိုလ်အိမ် = a house of European type; ဗိုလ်စားပဲ the beans eaten by the English - peas; ဗိုလ်စားငှက် = snipe; ဗိုလ်ဆံတောက် the English short hair crop opp. to the Burmese long hair; ဗိုလ်တဲ the bungalows for the temporary stay of the English (officers); ဗိုလ်မကလေး a young English girl.

29.3 တယ်မိကရ — (?တယ် or တည်သည် to place or be placed, set up; မိသည် to get hold of; က an augmentative particle, as in ကောက်ကရ N.3; ရသည် to obtain) getting what happens to be placed before one, following an obvious course thoughtlessly — in a headlong way, thoughtlessly. See တယ်မိကရ စကား မပြောကြနှင့် don't keep up such a never

ceasing clatter of tongues. 46. တယ်မိကရသာ. မကဏ္ဍင်ပါနှင့်
away with your excessive lewdness. 143. More common form
is တယ်ကရ။

ဒောင့်သက်သက်မခံချိုတယ်လို့တယ်မိကရမအောင်လိုက်ပါနှင့်
please do not yell too loud because of your unbearable
sore (in the stomach). Dweme.Py.Z.67. ——— တာဂိုးကြာစွယ်
တနိသာကျယ်စွယ်တယ်ကရလှီးများစေ့ကြောင့် as the wide and
pleasant pond abounds in stalks and projecting roots of
lilies. Buri.Py.Z.92. တယ်ကရအင်္ဂါတူနှင့် how sarcastic
you are. Dhamma.Py.Z.107.

Cp. မင်းစမ်းစိုးမင်း၊ အရမ်းသမီးတယ်မိတတ်တိုင်း (you brahman), who
without knowing the court etiquette, (behave) yourself
thoughtlessly. Mahaw.Py.Z.15.

29.6 ဘုရင်သံ "—— See ဘုရင် N.9.

29.8 နားပါးဆင်။—— (နား = the ear; ပါး = a cheek — serves here
as a reduplication; ဆင်သည် = to wear) to wear it on the
ears, i.e. to listen to. For construction cp. ဒားပါး
(fr. ဒား = strength; သွားပါး (fr. သွား =) tooth.

ဝိနည်းတရားတို့နားပါးကျတော်မူ၍ as he has appreciated
the Vinaya. Th.Th.L.195. ထိုမင်းမြှားကားသားငါးဦးသံ၊ နားပါး
ခံလျက် the great king giving ears to the noises of the
animals and insects. Thu.Hmy.Py.35. ရဟန်းငယ်ငါးရာတို့အား နားပါး
ချသွင်း — persuading the five hundred young monks. Z.P.K.
569. ချိုချိုမြေ့မြေ့နားပါးယင် if spoken sweetly, everyone will

it.
listen to ~~xxxx~~ Saga 27.

29.13 ခွဲ-တိုက် ။— (ခွဲသည် = to be forked, branch in two parts; တိုက်သည် = to attack) to attack someone making him fall between two branches, i.e. to place him in a difficulty. Also ခွဲကျသည် to be in an awkward position, to act contrarily. Cp. ဒုက္ခတိုက် = to act contrariwise.

ဗျမကိုဠုမ္မာခွဲတိုက်ဂြိုဟ်သန့်လှာ၏ fate has created a difficult situation for the apex of beauty (the girl).

Pyinsa.Yag.12. မဂုဏ်တန်ခိုးခွဲတိုက်ပာနီလောဂါငါပြည်ပြန် ဆက်

လှချည် as my plan to get (the princess) has gone awry, I have no courage to return to my city. Rupa.Py.Z.

42. တခါခွဲတိုက်ဂြိုဟ်တန်ခိုးရောဂါနွယ် မြိုက်လေ what a stupid disease this pain in her stomach, that upsets (our marriage)

(the princess got pain in her stomach on the eve of her marriage). Kaka.Py.Z.51. Also Thaton.Py.Z.113; Shan^{min}/Py.Z.51; Moul.Py.Z.32.

ဤအကောင် ခွဲသမား: he is a contrary fellow. Up.Th.H.I.139.
မင်းသားကလဲတလွဲ၊ လက်ခွဲကလဲချော့နဲ့၊ အတော်သိက္ခာပူ၍ the prince fumbled, and the attendant bungled; the whole show was incongruous. Saungpa.47.

29.17 လတ်တလော ။— (လတ်သည် = to be fresh: တ an augmentative particle; လောသည် to hurry) instantly, immediately, forthwith. See လောလောဆယ် N.56. For form cp. ပတ်တကုတ် fr. ပတ်ကုတ် = strenuously; ဖတ်တနိုး fr. ဖတ်နိုး =

respectfully;ယုတ်တုတ် fr.ယုတ်ဂုတ် = suddenly; လျင်
တဆော fr.လျင်ဆော = quickly, swiftly;ယုတ်တမာ N.2.

More commonly, augmentation of this type begins with အ (a)
— as အလျင်တဆော N.105. See Appendix X.

အရှင်စကားကိုလျက်နာအံ့ဟုလတ်တလောပင်သာဘောတုဗျာလေ
၏ he agreed forthwith to obey his master's words.

Mahaw.Z.I.37. လတ်တလောသေစေတတ်သော အဆိပ်နှင့်တူ၏
like the poison that is liable to cause instantaneous
death. Eka.Z.470. ထိုမိဘုရားယောသညှိလတ်တလော ရောဂါကပ်
ရောက်သောဆုံးသည်တွင် when that young queen contracted a
disease all of a sudden and died. M.R.W.2. မြတ်ချည်းလျင်
ဆော ၊ လတ်တလောလျင် suddenly, quickly and instantly.
Maggha.Lin.77.

29.17 ကံဗျာ ။ — (ကံ P. kamma = act, deed — = fate, destiny; ဗျာ
သည် = to be equal, alike, to share) fates are alike,
i.e. to be married. Also ကံဆုံ 33.

နောက်နေမယားတို့နှင့်သိုလျက်ဂုဏ်ကျူးလွန်မြဲလျှင်သွားယွင်းသည်
he
ဖြစ်ခဲ့သောကံဗျာရှိခြင်းဖြစ်သည် that/affected the realm of lesser
wives and maltreated (his own wife), was due to his les-
ser wives' destinies being alike (i.e. they are destined
to get married). Ye.Kh.Phy.32. Cp. သူတော်ကောင်းနှင့်အတောင်းသင့်
မျှပေါင်းမိကြပြန် he had met a virtuous person, because it
was destined thus. Maggha.Lin.256. ငါ့အဖွဲ့သူ ချစ်ခင်နှံ့က
you with whom I share affection (sweetheart). Shwenan.94.
မင်းနှင့်ငါ့မေတ္တာမျှလို့ as we have fallen in love with each

other. Pyinsa.Yag.4.

29.24 ကိုးဂုဏ် — the nine virtues or attributes of the Buddha.

"He it is, the Blessed One, Saint, Perfectly Enlightened, proficient in knowledge and conduct, well-favoured, worldknower, peerless, driver of men to be tamed, teacher of devas and men, Buddha, Blessed One."

P.P.II.227.

For their expositions see ibid.227-245.

30.7 အင်မတန် — (အင် = strength; မ = not; ဖြသည် to be equal) the strength is unequal - extremely, unbearably. Cp.

အင်မတန် N.4.

အင်မတန်အင်မတန်အင်မတန်အင်မတန်အင်မတန် when having a great suffering that is pitiable and unbearable.

Pyin.WM.Py.119. အင်မတန်အင်မတန်၊ မှတ်သားနှင့်ရင်တွင်သာ ပြပေအံ့

I will show you just sufficiently so that you can remember it. Th.S.D.I.355.

30.11 ဝိသေဟဉ္ဇနဂြိုဟ် ခိတ်ထားတော်မူသောနဂြိုဟ်သည့်လွယ် like the lord of Videha whose suspicion was roused by the Queen Udumbara's indiscreet smile during their tour outside the city.

Udumbara ~~devi~~ was the daughter of a teacher in Takkasilā and was given to Pinguttara because he was the eldest pupil. But he was unhappy with her, and on the way to his home, when she climbed up a fig tree to pluck

fruits for herself, he put thorns round the tree and ran away, leaving her. King Videha, coming along, saw her and married her.

One day after this, they who dwelt by the city gate had to clean the road for the king to go to his pleasure park; and Pinguttara, who had to earn his living, tucked up his clothes and set to work clearing the road with a hoe. Before the road was clean, the king with queen Ummbara came along in a chariot; and the queen seeing the wretch clearing the road could not restrain her triumph, but smiled to him there. The king was angry to see her smile, and asked an explanation. She told him about her past affairs, but the king did not believe her words. He suspected her of infidelity and threatened to kill her. Mahosadha, however, saved her. See D.P.P.N.I.378 and J.VI.173-175.

30.13 မချိတရိ — (မ = not; ချိသည် = to be able to bear, or endure; တ = augmentative particle. See ထုတ်တမာ N.2. ^{intensive} ချိသည် = ? to be rotten, as cloth, used as an ~~example~~ unbearably, excessively. See မချိ N.14.

30.15 မဘူးရမအော်ရ — (မ = not; ဘူး or ဗူးသည် = to view; အော်သည် = to see) to be unable to see, or have a view.

The words ဘူးသည်, ဘူးထွေသည်, အော်သည်, အော်သည် in old usages = to see, view, e.g. မွေးဘဗူးအော်, ထိုသကေတို့

at the time of seeing his father. Ko.Py.70. သင်တို့အားလျှင်
 ထင်ရှားထိုရော်၊ ငါမျိုးမော်အံ then I will see you
 publicly. Buri.Lin.45. ရေးရေးဖူးချင် as I yearn to see
 her. Toungoo.Yad.11. ဘူးတွေသည် = to see Nana.Py.50.

In modern usage, however, these words ဘူးသည်၊ ဘူးတွေ
 သည်၊ ဘူးမော်သည်၊ ဘူးမော်သည် mean not only "to see",
 but to view with regard, to do obeisance.

30.17 ကေခိုင် "— [ကေ P. kesā = the hair — shortened to ကေ for
 metrical convenience, as in ဘူရင် from bhujangasīsa =
 pearl N.9. ကေ The hair occurs at Sanda.Py.5. and Wiz.Py.
Z.3. အခိုင် = a stalk or branch (of fruits or flowers)]
 tresses of hair — a term applied to a beautiful maiden.

ရန်သူကေခိုင်ကျော်ဆိုင်မှာ in the bosom of this graceful
 palace maiden Padm.Py.4. ဓမ္မရတကေခိုင် 0 elegant royal
 maiden. Shwenan.95. Also Gita 165 and Tetat.66.

30.18 ဝာဒောကဒောက "— (fr. ဒောကသည် = to be musty) sullenness,
 sulkiness. See မျက်နှာဒောကကြီးခွင် N.15.

30.20 ခမ္ဘုရာ "— Probably a word coined from two, P. words (Jambū
 = the rose apple; rāja = king) king of gold - zamburit.
 According to the books, in this island, there is a jambū-
 tree, from which the island gets its name - Jambūdipa
 (pron. zabudipa). And by the side of this tree is a river
 also called jambū. When the fruits containing gold of the

finest quality, fall off they float down ~~by~~ the river. Hence the pāli jambūnada = belonging to, coming from jambū river; a special sort of gold in its unwielded state. See Nara.Py.28; Loka.Maw.87. For the different grades of gold, and the processes of obtaining zaburit - the finest gold, from နိဖလံ niphalaṅṅ gold of lowest quality, see သိင်္ဂ N.14; and Y.W.D.12-18.

ရမ္မုဉာဏ် is frequently referred to or compared to one's beloved, e.g. ဧကန္တသုတ္တံ သိင်္ဂရမ္မုဉာဏ်သို့သာယာလှစွာ နှာသုတ္တံမှာ Thuwunna, the gem of all sons, comparable to refining. Zamburit gold after its tenth ~~xxxxxxx~~ Keth.2.31.

30.22 ဝိမလာဒေဝီနှင့်လို့... ချော့သလို့... like the Nāga King soothing Vimalā devī in the chamber.

An allusion to the Vidhūrapandita jāataka. Varuṇa, the king of the Nāga, on his return from Sabbath fast told his queen Vimalā about Vidhūra's wisdom. The queen was so enchanted that she yearned to hear him discourse on the law, and in order to do so, she feigned illness and said that she must have Vidhūra's heart.

The king heard of her sickness. He went to see her and sat on the side of her bed and rubbed her body as he repeated a stanza. "Pale and thin and weak - your colour and form was not like this before, - O Vimalā, answer my question, what is this pain of the body which has come upon you?" - She replied that she desired Vidhūra's heart

brought to her without guile. The king was in distress.
 Irandi^{at}, their daughter, however, by her woman's wiles
 managed to fulfil her mother's real wish through Punnaka.
 See D.P.P.N.II.881-882. and J.VI.126-131.

30.24 တတွတ်တွတ် — (fr. တွတ်သည် = to murmur, complain) continuous
 mutter
 chatter/- usually refers to low and rapid talk.

တရေဂွတ်ဂွတ်၊ တတွတ်တွတ်လျှင် mumbling and muttering cease-
 lessly. Thu.Hmy.Py.81. ကရားရေလွတ်သကဲ့သို့၊ တတွတ်တွတ်
 chattering continuously like water let out from the kettle.
Saga.5. ဟိုဘက်လှည့်ပြီး၊ ဘာများ တတွတ်တွတ်ပြောနေတာကတီးနဲ့
 ရသတဲ့ what are you, turning the other way round, mutter-
 ing and grumbling about ? Tek.Bo.Py.Z.I.13.

30.25 ပျော်ချင်ယောင်ဆောင် — (ပျော်သည် or အိပ်ပျော်သည် = to be asleep;
 ချင်? = ကျင် euphonic particle, as in ပင်လယ်ကွင်းစိုး ချင်သာ
 you, who rule the region of the sea. Zanak.Py.23. ဘုန်းတန်းနိမ့်
 မြို့၊ မြေအချိုကို လူတို့စီး ချင်နှင့် the people have the chance
 of riding some of those common horses. A.B.L.II.140. 30
 ယောင် or ယောင် = likeness; ဆောင်သည် to carry) to put on
 an appearance of being asleep - to pretend to be asleep.
 Cp. မသိချင်ယောင်ဆောင်သည် to pretend not to know. N.106.

There are many such other phrases e.g. ကြိုက်ချင်ယောင်
 ဆောင်သည် to pretend to like; ချစ်ချင်ယောင်ဆောင်သည် pre-
 tend to love. Thami.W.104. စားချင်ယောင်ဆောင်သည် pre-
 tend to eat; မမြင်ချင်ယောင်ဆောင်သည် pretend not to see. In
 all such phrases omission of the word "ချင်" will not in

anyway change the meanings. Clearly, therefore ချင် cannot be the word meaning wish, want.

31.1 ဖူးစောင် ။— (ဒုဗုဒ္ဓ: bud; စောင်, a blanket) ? a blanket with buds - a twilled blanket with fringes at both ends. According to U Lu Gale in his note on passage quoted below - a white cotton blanket with fringes at both ends.

ကျွန်းမှာဖူးစောင်ပုံ၊ ခုန့်မဂ္ဂလ်ဂွေ: in the bows of my boat, I will pile a twill blanket and choose a day for going down. (Paddy Planting songs). J.B.R.S.XXI. 17.

31.2 ညဉ့်ရုံ ။— (ညဉ့် the time of night; ရုံသည့် = to put on, cover up) a piece of cloth to put on, or cover oneself up with at night - a blanket, coverlet. Syn. စောင် ။— Also ညဉ့်ဂ္ဂွာ Gita.94 and 119. ညဉ့်ဂ္ဂွာရုံ A.B.L.II.120.

ကျွန်းရုံရုံသော်ဘယ်မနွေးသင့်ကြေညာကြ though I put on golden blankets, over me, I can't get warm; I still feel cold. Po.Py.Z.77. ယောမတိုင်မဝသည့်ကြေညာကြ ဆင်ကြကလေး: ချမ်းသာဘဲ as I wrap myself up with the blankets made in the Roman Empire, I don't feel cold. Tetat 47.

31.4 တခပ်ခပ် ။— ta khi? khi? - an onomatopœia, in a fit of giggling. Another form is တခိခိ ta khi' gi'

ဘိဘိဂျန်သည့်ကာ၊ ပာနစောင်ပြင်မဂ္ဂသည့်နှင့် တခပ်ခပ်ကြိတ် ဂျဂ္ဂလ်လောရာ when Bi Bi Jan, unable to keep her countenance,

secretly giggled. Than.W.III.31.

လိလောဘကလိဂျ်တခိခိသည့်ရွာဂုဏ် as the libidinous
desire tickles him, he giggles loudly. W.M.A.N.II.120.

31.5 မဟာစိတဟာစိ — (မ = not; ဟာစိသည့် to shout; တ an augmentative
particle; ဟာစိသည့် to shout) not to shout and to shout —
making a faint shout. See Appendix X.

A few of such combinations are — မဟာဘောက မကြားတ
ကြား ဖြောင့်ဖြောင့် when Mè Baw replied in a hardly audible
voice. Tanaw.W.43. မထိတထိ ဖြောင့်လည်ကိုင်လေ့ရှိတလည်
you are a man who always speaks and acts in an ambiguous
way. Than.W.IV.27. ကန္တမာအနံ့က သင်းလျံလျံ မထူထူထူ
the fragrance of Chrysanthemum is ^{not} too strong nor too weak.
A.B.L.II.130. တဝက်လောက် မကျတကျမှော့လျော့ခနဲ ဒောက်သို့
ကျလာလေ၏ when he was just half way (up the pipe), he
slipped sprawling down. Khin.Myin.W.II.57.

31.7 ရောင်ပွဲ — (ရောင် or ဆျောင် fr. ဦးဆျောင် = hair knot; ပွဲသည့်
to be loose or puffy) one with a puffy hair knot —
generally used by a girl of her sweetheart or husband.
ဘိုးမတန် မျိုးမမှန် သည်ကောင်မလှပကြောင့် ရောင်ပွဲသော
ရာဇဝင် ညွှိုးလိမ့် because of me this worthless and debased
woman, my handsome husband will have a bad record in
history. Ngakyin.Py.Z.24. ကလေးကလေးတွေရောင်ပွဲပွဲ those fine
young men. Sawmya.Py.Z.75. Also Bein.Py.Z.38; Saw.Pe.Py.
~~xxxxxx~~ Z.I.27.

31.13 ဝိဝိဋ္ဌိ — (ဝိသဉ် = to be flattened; ဝိ a reduplication of ဝိ the initial letter being as usual, e.g. ကပ်လပ် fr. ကပ်သဉ် = to hang on; ဝိဝိဋ္ဌိ fr. ဝိ = one after another; ဝိဝိဋ္ဌိ fr. ဝိ evenly; ဝိဝိဋ္ဌိ fr. ဝိ = gracefully) methodically, orderly, tidily - demure.

ကျွန်ုပ်တို့သမီး ငါ့ဗျာဉ်တော်ကတော့ လုံခြုံစိတ်ချာရှိပေတယ်
the way our boss plans is thorough and methodical in every respect. Than.W.III.96. မွန်မင်းညွှန်ကတော့ လုံခြုံစိတ်ချာရှိပေတယ် Mun San U's ideas are very thorough.

Ibid.II.6.

31.15 ဝိဝိဋ္ဌိ — this means "umbrella", and makes no sense. ဝိ "inside" is sometime pedantically pronounced and written ဝိဝိဋ္ဌိ. —
Heññ the author wants an 'i rhyme, which probably decided him on the ဝိဝိဋ္ဌိ spelling.

31.22 ချောက်ချောက် — (ချောက်ချောက် or ချောက်ချောက် = the eye; ချောက်ချောက် = to capsize, overturn, be overturned) to be bewildered.
တောင်မြောက်သမီးယွင်းသတိချောက်ချောက်ချောက်ပေါ့! not knowing where the North and the South are, erring in our judgment, our eyes are bewildered - we have lost our bearings. Padu.Py.Z.3. ချောက်ချောက်ချောက်ချောက်ချောက်ချောက် a hunter lost his bearings, and way. Toungoo.Py.Z.36. ချောက်ချောက်ချောက်ချောက်ချောက်ချောက် both of them are deceiving me to make me bewildered. Than.W.III.36.

32.2 စစ်တိုက်အတတ်မှာမင်းတွေလိုအရေမရှိသေးပါဘူး။ — in moving the pieces in a game of chess, it does not matter, if the horse-man (knight) is checked; i.e. there is no harm if Kunti meets with a minor set-back in the process of making love to Kun Mè.

စစ်တိုက် — (Skt. catur = four; aṅga = elements) the four elements of an army, viz. elephants, chariots, horses and foot soldiers. N.B. The Skt. form caturāṅga စတုရင်္ဂ Bur.စတုရင်္ဂ - corrupted toစစ်တိုက် and even toစစ်ဘိုက် probably because the Burmans, thinking the game of chess to be a fight between the two opponents, changed the first letter စ toစစ် = war, ~~xxxxxx~~ battle.

The pieces on the Burmese chess board in order of their rank are as follows:- (မင်း : king (one); ဗိုလ်ကြီး = lieutenant General (one); ဂဏ္ဍိ : = 2 chariots (two); ဆင် = elephants (two); (မင်း : = horse or horsemen (two); ခုယ် = pawns or foot-soldiers (eight) — total 16. See Shweyee-^{ay Yee} His life and notions, The Burman; 363-367.

32.2 အကွက်ရမင်း။ — the king which gets a square (on the chess-board). See အကွက်ရ N.14.

32.10 ရာသက်ပန်။ — (ရာ = hundred; အသက် = duration of life, life; ပန်သည် = to adorn or wear (on the head) to adorn on one's head for hundred years — to love someone for that period. See ရာသက်ပန် N.32.

valā. Spencer Hardy (Manual of Buddhism 5) mentions a tradition which says that Avīci is seven hundred miles directly under the Bodhi tree at Gaya. In the Dhammapada Commentary I, 127-147, it is represented as being under the earth.

Its descriptions are found in the four nikāyas, e.g. M.III.183. It is the most horrible hell, and often referred to as the lowest point of the Universe. Vsm.II.390, 486.

32.15 ခြစ် — to be burnt, as food in cooking. See ကျွမ်းခြစ် to be burnt 97. Cp. တူသည့် to be scorched, as food in cooking and ခြစ်တူ "burnt and scorched" - a nickname applied to a person of very black complexion. Also spelt ချစ်

မီးဝယ်ခြစ်သို့ as if burnt in a fire. Nemi.M.Py.68. သံဂျာဗုဇ္ဈကိလေသခြစ်ကျက်သာ: cooked on burning and scorchingly hot molten iron. Omma.Py.35.

မီးလွန်သောချစ်သည့် if kept too long in a fire, it will be burnt. Dhanya.Aye.95. ငရဲဒုံးမှာချစ်သောလည်းချစ်ရာသည် (we) shall be burnt and stick to the bottom of a pot in hell. Pap.Py.4.8.

32.16 ခန့်စာ — (? Mon. စွတ် = to measure) to measure; measurement, — design, form, way, custom. Also သန့်စာ N.76. ခန့်စာရ် to fold a robe into a conventional form. Su.Py.50; Sanda.Py.29; Ut.Taw.104.

these invoked the aid of the Buddha. The Buddha then instructed Rāhu to ^{set} ~~xxx~~ them free. Rāhu immediately let them go and ran to Vepacitti "trembling and with stiffened hair".

Rāhu is four thousand eight hundred leagues in height, and the breadth of his chest is one thousand two hundred *yojanas*. His hands and feet are two hundred leagues long, each finger-joint measuring fifty leagues. His forehead is fifty leagues broad, and his head nine hundred leagues in height. His face measures one hundred leagues, his nose three hundred, and the depth of his mouth one hundred. He is jealous of the gods of the Sun and the Moon, and stands in their paths with wide open mouth. When they fall into his mouth, the gods abandon their abodes and flee for their lives. Sometimes he takes them up and places them against his cheek; but he cannot stop the course of either the Sun or the Moon. D.P.P.N.II.735-7.

32.20 ပုဂ္ဂိုလ်မိ "— (P. punnamā) the full moon (night) - the full moon. Also ပုဂ္ဂိုလ်မိ and ပုဂ္ဂိုလ်မိ N.82.

ပုဂ္ဂိုလ်မိမိသောသညာလတွင် in the month when the moon begins to be full and shine brightly. Abhi.Py.Z. ပုဂ္ဂိုလ်မိမိသောသညာလတွင် when the silver moon is quite full. Zinme. Maw.35. ပုဂ္ဂိုလ်မိမိသောသညာလတွင် the silver mass of the full moon - (the girl). Shwenan.70.

ရန်ပုဂ္ဂိုလ်မိသောသညာလတွင် on the ^{bright} full moon day. ^{of Nayan.} ~~xxxxxxx~~

~~xxx xxx xxx~~ ^{.M.} Tada/Maw.28. ဝန်းပုကာမားလွေကြာသို့
like the silver wheel of the full moon. ~~xxxxxxx~~ Wiz.Py.Z.
40.

ဝန်းပုကာမားလွေကြာ the god of the silver full moon.
Shwenan.133. ဝန်းပုကာမားလွေကြာသို့သိက္ခာသိက္ခာသိက္ခာသိက္ခာ reputation
as illustrious as the glory of the silver full moon
- the mansion of the hare. Bedawun.16.

32.25 အကြောင်းသည် ။— (အကြောင်း fr. ကြောင်းသည် = line, mark, fig.
cause, fate, conditions; သည်းသည် = to be scanty) to be
scanty or poor in fate. See အကြောင်းတော် 22.
တကယ်စွာမပေါင်းခင်ကမင်းအကြောင်းသည်မေ့မိကွ. before
you have been married long, how scanty your causes are
(how unlucky you are). Sanda.Py.Z.99. The word အကြောင်း
appears in many combinations, e.g. ခင်အကြောင်းအိုလှသည်
how grim your fate is! Luwun.Py.Z.23. Also Sanda.Py.Z.81.
မကောင်းအချက်အကြောင်းကွက်လို့ because of ill-luck and fortune
frowning upon me. Sanda.Py.Z.27. ဂုဏ်စွာအတူပေါင်းရမ
လာအကြောင်းသွယ်မေ့မိကွ shall we be united together for
long? how feeble our fates are! Bamdu.Py.Z.77. ရှေးခေတ္တ အ
ကြောင်းဆက်လျှင်ပေါင်းတာရလှပြီ as the causes of our
past troth join together now, we shall soon be married,
I think. Tetat.107. အကြောင်းတော်တော်ပေါ်ရလျှင်သည် if condi-
tions are favourable, water will flow up the mountain.
Saga.126. ဆက်လက်ပေါင်း၍အကြောင်းထူမြင့်လှကြားမကျေမနပ်
ဟောရော့: if they continue to set up causes, i.e. ~~xx~~

to live as man and wife, it will not sound decent and proper to the public. Bamdu.Py.Z.104. အကြောင်းသန်ရတမိန့်လို့ ပေးရသည် as our causes are strong, i.e. our luck is in, the spirit has to bring it about. Kaw.Py.Z.30. See B.E.D.s.V.

32.25 ဆွဲချ "— (fr. လှိုဆွဲချ) to hang oneself, commit suicide by hanging. ချ is here used in a middle sense as in ချန်ချ to jump and drop oneself, to jump down.

ဆွဲချကာသေလိုက်မိမယ်အာမယ်လေးနွယ်တွေ ပေးပါတော့မောင်
ကြီးလေး I will commit suicide by hanging; O my brother give me a coil of creeper. Luwun.Py.Z.36. သည်ဝါလည်မှာတံပါတ် ဆွဲချလို့သေလိုက်ချင်ပါပေါ့ I wish to hang myself to death by tying this scarf around my neck. Pinya.Py.Z.74.
ကွဲပြားတတ်သကဲ့သို့ကွဲပြားဆွဲချသေမယ်တို့ we have been separated: it is heartbreaking; I will kill myself by hanging. Po.Py.Z.83.

33.11 ခပ်(မ)ညှိုး "— (ခပ်သည် = to be sufficiently cooked; နူးသည် to be tender, after some process such as cooking) to be well cooked, hard-boiled, experienced, **matured**. See the pun on the word ခပ် 140-141 and ကျိုးခပ် N.129.

သဒ္ဓါပရမတ်မေးခပ်ဘိလူတတ်တဆူ without being well versed in grammar and the principles of highest truth, they pretend to be knowing. G.B.R.73. မေးခပ်ခပ်ခပ်ခပ်ခပ်ခပ် အပျိုမေး ခေပရမေး as I am not ripe (for love)

tree; the people of the S.Island သဝေဝေ the dwellers of the rose apple tree. See D.P.P.N.I.1002-1004; II.957-965.

There are seven kappa-rukhas (the trees that last for one world) viz. သဝေဝေ the rose apple tree in the S.Island; ကုက္ကုလ် the acacia in the E.Island; ဝဒေသာဝဏ် the wishing tree in the N.Island; ထိန်ဝဏ် the coffeewort in the W.Island; လက်ပံဝဏ် the cotton in the Garulas abode; သဒ္ဓတ်ဝဏ် the pied trumpet in the Asuras country; and ကာသဝဏ် the mutchi in the Tawadeintha. See A.D.K.83; Loka.Maw.87.

A few other variations of ကာသဝဏ် are ကာသဝဏ်ဘုရားခေါင် the most glorious lord of the Mutchi tree. Omma.Py.4. ကာသဝဏ်ဗျူး the chief of the m.t. Bein.Py.2.107. ကာသဝဏ်ရိပ်ခို one who seeks refuge under the shade of the m.t. Thad.Py.1.

33.21 ချောင့်။ to disturb, upset; prob. from the same root as ချောက် သည် to disturb, perturb; ချောက်သည် to be turbid, disturbed. See စောင့် N.22; and ချောင့် N.22. The word ချောင့် appears in combinations such as ချောင့်ချေးသည် to hesitate, delay; ချောင့်ကျက်သည် to interfere, intrude.

မွေးဘုရားကား၊ လွမ်းတသောကြောင့်စိုးရိမ်ချောင့်၍ မကြောင့်စား။
 ချောင့် the loving father, because of longing and yearning for his (son), was upset by distress : he lost appetite. Thanwa.Py.28. ငါ့ဘုရားကြောင့်စိုးရိမ်ချောင့်၍ because of those

tormentors of hell, (the king) was perturbed by miseries.
Nemi.Ng.Py.15. ခိုသားမယလား(ဝေထွက်စစ်မက်)ခေတ် (the
 country) is free from rampancy of thieves, molestation of
 robbers, and disturbances of wars. (Utena Py.7.

33.22 ခလှည့် ။ — (? ခါ = time; လှည့်သည် = to turn round) a turn.
 Cp. ခစောင် fr. ခါးစောင် side of a hip; ခတင် fr. ခတင်
 = a bedstead. Also found ခလဲ and အလှည့်.
 ခလှည့်တစ်ခလှည့်ကြာ the ^{time} ~~xxxx~~ for breaking off (and
 taking) a piece of cake has come. Saga.93. တို့ခလဲကို ဖြေ
 ဘူးဆို when my winning turn comes, you never try to solve
 (the riddles). Yama.Yag.I.15. သမီးပဉ္စသုခလဲကျသည့်ခွင့်
 it is their daughter Pyinsa's turn (to serve the king).
Pyinsa.Yag.20. ခလှည့်စားချေသည် to retaliate, revenge. ခင်လျား
 သွားခလှည့် your turn to move.

33.22 ခွဲတာတာ ။ — (ခွဲသည် to be pliant, wheedle as a spoilt child;
 တာသည်? to babble winsomely) to wheedle with winsome
 words. The phrase ခွဲတာတာ has not been met with elsewhere.
 တွဲကာခွဲကာချော့တဲ့လာအောင်ဖြေကန်ဆွဲချိုငြိသလို့ she babbled
 charmingly and winsomely with a dejected and weeping
 countenance, so that she should be comforted. Omma.Py.25.
 Also Yama.Yag.I.109. မိန်းမဆိုတာလင်အပေါ်မှာခွဲချင်တယ် ဆိုချင်
 တယ်တာချင်တယ် a wife always wants to wheedle, tease and
 endear herself to her husband. Khyin.Py.2.32.
 ဘခင်ဘခင်တင်ငြိမ်းသွားစာတော်တို့တို့ (the children)

with ceaseless yearning cry and plaintive whimpering of
 "Father! Father!" Weth.Py.63. ကာလညာကတိတလုံ:တွေ့ပွင့်ညွှတ်အံ့:၆
 လက်ချေမည် I shall have to deceive her with modern ways of
 winsome words. S.D.W.45. တာတာအံ့: a lump of prattling
 words - a lovable prattler. Bawa.Py.Z.82.

33.23 သီတာဂူ — Also spelt သီတာကူ (Skt. sita + kara = white or cool
 ray) the moon. Cp. သူကူ Skt. ushnakara = the sun.
 သီတာဂူဟူ၍ ဖြူပြင်းတလင်းလင်းသည် the moon that is shin-
 ing brightly and radiantly. Loka.Maw.54. လသီတာဂူ the
 cool moon. Sanda.Py.48. ကာသိုဏ်းငယ်တလှည့်သီတာဂူ the moon that
 is an object for looking at. A.B.L.II.189. မေတာလည်းတလှည့်
 လည်းတလှည့်သီတာဂူ the pleasant moon, longed for by the
 people ^{whether} when it shines or not. Nemi.Yag.14.
 ချမ်းမြေ့လှေ့ဖြူသီတာကူသို့ like the moon that gives cool
 and brilliant light. Pal.Eg.15. ငွေသောတာသီတာကူ the silver
 moon. Records.227. သီတာကူခက်ဂြိုဟ်:ကို အသူဂူအုပ်ငါးညွှတ်
 like the seizure of the moon-chariot by the Asura (eclipse
 of the moon). Kaka.Py.Z.36.

33.25 ဝတိနိဝ္ဗူ — the realm of Tāvatiṃsa. ဝတိနိ is abbreviated form of
 တာဝတိံသာ Cp. ဝတိနိ T.88. and ဝတိနိဘုံ T.149. and ဝတိနိဝ္ဗူ
 ဆွတ် one who ^{culls} ~~seeks~~ taxes from T. — Sakka. Padesa.6. ဝ
 တိနိခရံ the dwelling place T. Kaw.Py.Z.31.

Tāvatiṃsa: the second of the six deva worlds, the

first being the Catumahārajika world. T. stands at the top of Mt. Sineru. Sakka is king of both worlds, but lives in T. Originally it was the abode of the Asuras (q. v.) but, when Māgha was born as Sakka and dwelt with his companions, he hurled them down to the foot of Sineru, where the Asurabhavana was later established. Pāricchattaka - the mutchi tree grows in T and the Cittapātali - the pied trumpet tree in A.

It is the custom of ~~the~~ all Buddhas to spend the vassa following the performance of the yamakapāṭihariya in T. The capital city of T. is Masakkasāra. The average age of an inhabitant of T. is thirty million years, reckoned by human computation. Each day in T. is equal in time to one hundred years on earth. There are thirty three chief inhabitants, Māgha and his thirty two companions. T. is also known as Tidasā and Tidiva (q. v.). D.P.P.N.I. 1002-1004.

33.25 ॐॐॐॐ — ? (P. satta = a living being, person; bhāga, portions, parts) one who portions out, esp. love to all beings - God of love, brow writer - a conception inherited from the brahmins. The brahmins have eleven guardian spirits who look after a person, and one of them is Sattabhāga, whose duty is to write the "letters on the brow" of a person. Th.S.D.I.92. See ॐॐ brow writing N.7. The letter ॐ is omitted for metrical convenience

See ဘုရား fr. ဘုရားလိ N.12. and ဘုရား fr. ဘုရားသီဟ N.9.

သတ္တာကရတ်သောဗျာဓိဗောဓိရောသော is that because the wicked brow-writer has left my brow bare of letters? Yethe.Py.Z.10. သတ္တာကရတ်ဗောဓိရောသော Tha⁺taba, the brow writer spirit. Dhamma.Py.Z.21. ဗျာဓိဗောဓိသတ္တာကရတ် the spirit brow writer. Bamdu.Py.Z.39.

သတ္တာကရတ်ဗောဓိဗောဓိသတ္တာကရတ်ဗောဓိဗောဓိ is that because the brow-writing spirit has not written letters on the brows (binding her and me?) Omma.Py.15.

34.1 ထင်ကရ — fr. အထင်ကရ — (ထင်သည် to be clear, conspicuous; က = euphonic. See ဖြစ်ကတတ် N.3. ရသည် = to get) getting conspicuousness — famous, well known, obvious, cp. အထင်ကရ (fr. အထင် = emphatic modification — very) very distinguished, well known; အထင်ကရ (fr. ထင်သည် = to see) vividly, plainly. The prefix အ is omitted for metrical convenience. See ဖတ်စတင် for အဖတ်စတင် N.7.

သမင်ကဝေသွင်ကလွယ်သွင်ထင်ကရဖြစ်ခဲ့တယ် (I was) in that existence, a deer, famed for my beauty. Sawmya.Py.Z.8.

ခင်မကုန်မထင်ကရဘာပ... ကပ်မြောင်လို့ အမြဲ it is quite obvious that I have always kept close to you, my dear.

Po.Py.Z.13. ကလေးဗျိုလေးရွေးကုန်ကြည့်ရုံသိမ်းချုပ်ကွန်မင်ထင်ကရအုပ်ပါတယ် it is I, who am the recognised guardian of those beves of young maidens. Maha.G.Py.Z.8. Also Pondaw.Py.Z.17.; Kaka.Py.Z.64.

အထင်ကရကျော်စောလှသာ၊ ရကွန်မင်အာ။

အထင်ကရကျော်စောလှသာ၊ လှူရန်တံအား to the renowned guardian spirit of the tree. Omna.Py.31. အထင်ကရ၊ ကံလာတာခန်း၊ လက်ထပ်ရန်၊ ကြို၊ ထူးဆန်းလှစွာ erect a famous and elaborate palace for the auspicious marriage. Mahaw.Py.Z.44. ဆူဠေးကြီးမဟာလောဘာဂုဏ်လှူအထင်ကရဖြစ်၊ တယ် I have been well known (to the people) as the great greedy wealthy man. Po.Py.Z.7.

- 34.4 တံခွန်ထူ ။— (တံခွန် a pennant; ထူသည် to erect, set up) to set up a pennant of arrogance, pride, vanity etc. Also spelt တမ်းခွန် . See ဥာကတံခွန် N.1. ပြင်တောင်တော်တမ်းခွန်ထူသည်၊ မြေပြင်တော်တော်ကျော်လိမ့် he will be incomparable: like a pennant erected, he will be famous throughout the land of Zambudipa. A.B.L.II.238. Also found in many combinations. အောင်တံခွန်-စိုက် to plant the pennant of victory. A.B.L.II.201. တံခွန်ဆောက် display their pennant (of greed, anger, and folly). K.Ky. Hm.199. တမ်းခွန်တောင်သား flying the pennant - very conspicuous. Thanwa.Py.57.

- 34.7 မျက်နှာများ ။— (မျက်နှာ = the face, the countenance: များသည် = to be many) to have many faces; to have many lovers - changing from one lover or husband to another, to be fickle. Cp. မျက်နှာကြီးသည် to be distinguished - have many friends. N.66. မျက်နှာငယ် to be humble in position N.157. မျက်နှာပွင့်သည် to be loved by many; မျက်နှာမဲ့သည်

to be without friends or relatives; မျက်နှာရသည် to gain countenance N.113. မျက်နှာရှိသည် to be a persona grata.

ဂုဏ်ကြာများ၊ မျက်နှာများ၊ လေခိုင်မြေလူ you have a new lover everyday. Po.Py.Z.28.

34.8 ကတိသွန် — (P. katika, an agreement, contract, pact; သွန်သည် to pour out, empty) to pour out one's promise - break one's promise. The combination ကတိ appears in many combinations (see ကတိထား N.19); but this combination ကတိသွန် seems to be very unusual. The word သွန် is used instead of the more common ones, such as မျက် or ဖောက်သည် to destroy, to break, probably because of the following rhyme ကျန်

34.8 (အဝီ) ကျန် — (အဝီ = boasting, vanity; ကျန်သည် to go too far, sink into or through; generally spelt ကျ) to go too far in boasting or vanity. See အဝီကျန် past the prime of life. N.52. အကြံတော်ခါးကျန် the plan had gone too far. N.64.

အလွန်ကျန်လျှင်၊ ဘုရင်နောင်ကျော်တင်နောင်လှည့်၊ ဂြဟင်္သာတောကထွက်၍တိုက်လွှာသည် when the pursuing (Siamese soldiers) had come too far (into their line), the five regiments of Bayinnaungkyawhtinnawyahta and others attacked them. Kala.Yaz.II.233.

အယူကျွန်းစ၊ စည်းစိမ်သစ်၍ ကျင့်သစ်မိစ္ဆာ going to the extreme in belief, and intoxicated with bliss, he fell

into a bad and heretical practice. Para.Py.52. ခရီးကွဲပြား
တွေ့သည်ကို as (those animals) have gone too far and
can't be found. Manu.33. စကားကွဲပြားလွန်းလျှင်
if you go too far in words, you cannot revoke them.
A.Th.D.46.

34.10 သဟာ — (P. sahāya) companion, friend. For form cp. ၃၀၆၃
fr. upadesa = rule or moral; ကုမာ fr. kumāra = a youth;
ဝဟာ fr. pamāna = parallelism. See သဟာ companion N.16.
ဆုတ်ဖြူရာလှသဟာတို့ those dear pretty maidens to
whom the fairies are no match. Sanda.Py.43. မိတ်ဆွေချင်း သ
ဟာတို့ among loving friends and companions. Daung.3.
Also Saungpa.85; Tetat 164.

မိတ်ဆွေမိဘသဟာတို့ one's parents and friends. Nana.
Py.80. သဟာယမိတ် or my dear friend. Padu.Py.Z.20.

34.10 သွ. — (? fr. သွယ်စပ် to connect, lead up to) to do or
speak circuitously. The words such as တွေ့၊ ခွဲ၊ ဖွဲ့၊ ဝဲ၊ သွေ့
suggest graceful swaying, modulation of sound etc. See
တွေ့. N.14.

ဇာလေးသွေ့ရှာကောလော did she insinuate herself into
my love? Omma.Py.21. မွှေးပေါင်းငယ်ငယ်၊ ဝတ်လွှာကိုလေလေသွေ့၊ ကော
ငဲ့ဖြစ်ဖြစ်. the soft winds' sweet perfumes waft various
scents and toss the petals; such is the nature of this
wood. Padesa.15.

34.10 တာဘီးလွိမ်းသွင် "— like rolling on one wheel - a simile taken from cart or carriage which should have two wheels to be able to reach anywhere - one sided.

တာဘီးလွိမ်း သောနာကျင်သည့်ဂုဏ်းဘွဲ့နုပျာ်တယ်နိဗ္ဗာန်လည်ရမယ်
if you, the other wheel, do not show your kindness by helping to roll (along with this one) how will this carriage go ? — (if you have no consideration for me, how can I get on?) Shwenan.11. Also ibid.47. တာဘီးလွိမ်းငါ့လွှဲစာ
ဆယ်ပြန်စိမ်းနိုင်စွဲ I, scheming for my own ends, can be ten times more heartless than you. Kula.Py.2.77.

34.24 ယုဒတပွင့် "— (ယုဒ = hare; တ demonstrative particle. See ရွှေတနက် N.16. ပွင့်သည့် = to blossom) blossom of hare - refers to the moon. The moon is symbolized by the hare as the sun is by the peacock.

Once upon a time, when ~~Brahmadatta~~ ^{Brahmadatta} was ruling at Benares, the future Buddha was born as a hare, and dwelt in a wood. He had three friends - a monkey, a jackal and an otter. The wise hare would exhort the other three, and teach them the doctrine, saying "Give alms, keep the precepts, and observe fast days".

One day the Future Buddha looked up into the sky, and saw the moon, and perceived that the next day would be fast-day. So he said to the others "To-morrow is fast day. Do you three keep the precepts and observe the day, and

give alms. The monkey got a bunch of mangoes, the jackal two spits of meat and of iguana and a jar of sour cream, and the otter seven red fish - all by fair means. The Future Buddha, however, remained in his thicket, and he resolved to give his own flesh to any suppliant whoever comes along.

Such fierceness of zeal in keeping the precepts caused the marble throne of Sakka to grow hot. Sakka discovered the cause and proposed himself to try the hare. And disguised as a Brahman, he went first to the lair of the otter for some food. The otter readily gave away his fish. The brahman told the otter that he would return a little later for the fish, and then went to the jackal and the monkey in succession. Both, like the otter, readily offered him some food. He again left them assuring them that he would return a little later.

Finally he came to the hare. The hare, full of delight, asked the brahman to kindle a fire, as he had decided to give his flesh to the brahman. The fire was made, and the hare was told of it. Rising from his bed of ^{kusa} dabba grass, he thrice shook himself so that if there were any insects in his coat, they might escape death. Then offering his whole body as a free gift he sprang up, and jumped into the fire. But the fire failed even to heat the pores of the hair on the body of the Future Buddha. He, therefore, asked the Brahman what the meaning of it

was. The Brahman explained to the Future Buddha his mission. And Sakka, convinced of the hare's unfailing virtue, declared that the virtue of the hare would be proclaimed to the end of this world-cycle! He took a mountain, squeezed it, and with the essence daubed the sign of a hare on the orb of the moon. J.III.34-37.

Hence, such phrases ယုတ်လင်း 32 ရေခဲယုတ် 33. ယုတ်သီလ 146; ယုတ်စိမ္မိ 46.

34.25 ဟံလောလော — See ဟံလော N.3.

35.2 ခုမောတာယာသုဗ္ဗိဇ္ဇင်္ဂါ... ပုဒိဇာကုပ္ပိန္ဒကာဗျုပ္ပလေယံ — once I have begun, I will not stop till I reach Pu Di Ā at the end i.e. once I have begun, I will go through with it.

Namotassa is the usual opening sentence in an invocation, used by most of the authors of religious works. It is an exclamation of adoration to the Buddha. The full sentence is "Namotassa bhagavato arahato Sammā sambuddhas - sa - Reverence to the Blessed One, the Holy One, the Fully Enlightened One".

Pu Di Ā are the three initial syllables denoting three attainments. Pu for Pubbenivāsa anussati ñāna (knowledge of) remembrance of one's former existence.

Di for Dibba cakkuṇāna = the attainment of the deva eye i.e. the faculty of clairvoyance.

Ā for Āsavakhayañāna the attainment of the extinction

of Āsavas viz. sensuality, rebirth (lust of life), speculation and ignorance. The first syllables of these three words are often found at the end of works, dedicatory inscriptions etc. signifying the wishes of an author that the merit of his composition may have good results in future existences.

35.6 မြဲဝင်္ဂါး ။— (မြဲ = a fish trap; ဝင်္ဂါး to enter; ငါး = a fish) a fish in a fish trap - helpless; to be at another's disposal or mercy.

ပိဋကတ်သုံးစောင်လုံးကို မြဲတွင်းငါးခွယ်သိမ်းယူကာ ^{as} rolling the three Pitakas into medicinal pills, and/if ^{were} they ~~xxx~~ fish in a trap, he took possession of them. Kutha. Py. 4. ငါးလုပ်ကံတော်မူသည်ကို မူတွဲမမြဲ ဖြစ်သည်။ ခံနိုင်မည်မဟုတ်။ ယခုလည်း မြဲတွင်းငါးကဲ့သို့ ဂိဟေဗြိ Martaban would not possibly be able to withstand my assault, even now, it is already in my power. Hman. Yaz. II. 212. မြဲချက်ဝင်ငါး ပြိတ်မိသားကဲ့သို့ မထွက်သွားနိုင်အောင်လည်း ချည်နှောင်ဖြူ၍ ကပ်တတ်၏ (such women) ~~can~~ tie and bind you, so that you are unable to get away from them like the fish that entered into the nave of a trap and the animal that is caught in a net. Z.P.K. 90. မြဲတွင်းဝင်ဖြားအစာလောင်မိတဲ့ငါးကဲ့သို့ (I am) like the fish which foolishly goes into a trap and is caught because of the bait. S.D.W. 114.

35.7 တောတော-ကနိတ် ။— spoonerism for the word တိတ်တိတ်ကနေ = be

silent. See similar instances လူတပုဂ္ဂိုလ် for လူတပုဂ္ဂိုလ် N.3.
လားလေး လင်လေး N.16.; လင်လေး for လင်လေး N.16.; သဒ္ဓါ
for သဒ္ဓါ; ဒီဒီ N.16.; ဆာဆာ for ဆာ N.16.

တောတောကန်တိုက် တောတိုက်တိုက်ဟု တောတိုက်တိုက် တော (the king
 ordered his cook) to hold his tongue and keep silent.

Mingala.Yad.124. ကြင်မိမိကတိသိကြာအနေကို တောတောကန်တိုက်
 ever since we were in love with each other, you and I have
 kept silent about ^{what} we both knew. Shwenan.103. လင်လေးမိတ်ကပ်

တောတောကန်တိုက်ပါ O dear husband, please stop talking.

Po.Py.Z.7. Also တောတောကန်တိုက် hm! you should

have kept silent! Pinya.Py.Z.201 တောတောကန်တိုက်

you had better hold your tongue. Dweme.Py.Z.86 and

Rupa.Py.Z.104.

35.9 အရည်လည် — (အရည် = liquid; လည်သည့် to go round, complete
 a round) liquid goes round till completely mixed up —
 one is experienced, matured, well conversant with. See ဆုံး
အရည်လည်အောင်. တောတောကန်တိုက် explain it lucidly from the
 beginning to the end. 156.

ဤအရည်လည် တောတောကန်တိုက် အရည်လည်
တောတောကန်တိုက် when you are thoroughly acquainted with the con-
 tents of this book. U.P.D.120. ယခုတောကန်တိုက် အရည်လည်
တောတောကန်တိုက် now, I realise my mistakes
 and have learnt wisdom. Than.W.III.9.

စီးပွားတွင်ကျယ်ပြန့်သောအခွင့်အလမ်း *thriving in fortune like myself.*
Dhap.Py.39. မင်းတို့သုံးယောက်က... တွင်ကျယ်ပြန့်သောအခွင့်အလမ်းရှိသည်
you three men must carry out your duties with dispatch.

Kon.Yaz.I.436.

တွင်တွင်လည်းမရောင်းရ *I couldn't dispose of (the goods)*
speedily. Up.Th.H.I.10. A stranger expression - တွင်တွင်လည်း
 မဟုတ်လျှင်ကား တွင်တွင်ပြီးမသင်စားပါဘူး *I did not think*
much of it from the outset. Rupa.Py.Z.58.

35.12 ရောဂါကလေးကလေး (ဇုတိက) — as wealthy as Jotika.

Jotika or Jotiya a treasurer of Rājagaha in ~~the~~ King Bimbisāra's reign. He was one of the five men of unlimited wealth, the other four being Jaṭila, Mendaka, Punnaka and Kākavaliya.

In the past he had been a householder of Benares, and worked in a sugar cane field. For offering a bowl full of sugar cane juice to a Pacceka-Buddha, he was born in a rich family of Bandhumatī in the time of Buddha Vipassī. He built a costly Gandhakuṭi for the Buddha.

In the time of Buddha Gotama, he was born as the son of a Setṭhi in Rājagaha. On the day of his birth, the whole city became one blaze of light, hence his name Jotika. The king Bimbisāra gave one thousand a day for his milk-money. When the time came for his marriage, Sakka provided for him a palace, seven storeys high, made entirely of precious minerals. Four urns of treasure

stood at the four corners and four stalks of sugar cane made of solid gold, each the size of a palmyra tree with leaves of precious stones. Seven Yak^{has} each with numerous followers guarded the seven gates. He was raised to the rank of a Setthi by Bimbisāra.

The gods brought him a wife from Uttarakurā^u. Her name was Satulakāyī. She brought with her a pint-pot of rice and three crystal fire-stones. By putting rice over the boiler and setting it over the crystals, the meal was cooked. The pot was inexhaustible. And his treasures, despite being given away to anyone who wished them, never grew less. There were no lamps in his house; only the light of jewels was made use of. See D.P.P.N.I.968-970 and ~~Bhaxix385x~~ Dh.A.I.385.

35.12 မဟာသမ္ဗုဒ္ဓိ ဖင်းမဟာသမ္ဗုဒ္ဓိ — in extensive knowledge like Min Mahosadha, Mahaw — as wise as ~~Mahaxhakha~~, who was and is famous for his unrivalled wisdom. See J.VI.156-246. D.P.P.N.II.465-8.

35.15 လပ်လျားလျား: ။ — (လပ်သည် = to be vacant; လျားသည် to be extended အလျား = length) to be vacant or absent for a long time or throughout - idle. Cp. အားအားလျားလျား: in idleness.

အလုပ်လပ်လျားသူလင်းငါး ကို the hired servant who has nothing to do. Para.Py.70. သဒ္ဓါလပ်လျားစေ့လှော်ထားနေ if

generous feeling is absent for a long time. Ko.Py.46.

သေင်္ဂါယနာပညာဂှားမူ to waste one's time without learning and be ignorant. Loka.Py.105.

35.17 ရှိကျွတ်ကျွတ်—(ရှိသည် to be honest; ကျွတ်သည် to be free,) absolutely honest. See ကျွတ်ကွတ် N.23.

The combination is unusual. Probably it is for ကျွတ်ကျွတ်ကွတ်ကွတ်ရှိသည် to be absolutely honest.

35.21 (စံ)တလေး ။— (fr.ဒာလေး = running, course) in straight line on the level. Syns. တညီတတန်း ။

မုက်နာလရးစံတလေးသည် your face is comparable to the moon. Mingala.Eg.20. A few other combinations are:

စံမြတ်သွေးနတ်တလေး you, of the royal blood are comparable to a fairy. A.B.L.II.215. မော်ကွန်းတည်စည်ရှေး၊

ပုံတလေး you are exactly like (Kutha); an account of whom has been given in the ancient historical record.

Min.Me.Eg.11. သူဂီယဝတ္ထု၊ ဖျားစွာမဝေး၊ ရည်တလေးတည် you, whose beauty is indeed comparable to Thuriyawutsa. Kutha.

Py.7. ပတ္တမာမုက်ရှင်သွင်တလေး resembling a precious ruby. Tetat.163.

36.2 ကိုင်သကိုင် ။— (ကိုင်သည် to take hold of, seize) hold on, stick to it.

ဧပဒကတင်ကိုင် to apply obstruction; ဒာဇာပင်ကိုင် to apply strictness; ဈေးကိုင်သည် to stand out for a high price.

ယမင်းမရွေးမကိုင်နေနဲ့၊ ပေါက်ရွေးနဲ့ ကျောင်းပေးတော့ you, young maiden, don't hold out for too high a price: sell yourself at the current price, i.e. don't be too fastidious in selecting a husband; just accept the right suitor. Collog.

36.3 သံတုတ်တောင် ဗီသုပါတြဘေးတယ်— some people have even iron rod with them.

It is the custom with some young men of Burma, especially in villages, to carry with them some sort of weapon, such as an iron rod, a stick with an iron nut at the end or a dagger, when they go out to woo the girls at night, either to protect themselves against their rivals and enemies, or to frighten ~~xxxxxx~~ the girls, in case the girls resent their advances.

36.8 မင်းကြမ်းစီး ။— (မင်း = a horse, pony; ကြမ်းသည် = to be rough; စီးသည် = to ride) to ride a rough horse - try to manage an uncontrollable person.

မင်းကြမ်းစီးသွားမီးဆုံးလမ်းမတုံးဘဲ like riding a rough horse, we shall go on ceaselessly without ever coming to our destination. Maggha.Lin.92.

36.11 မွေး ။— ? for မွေ a particle denoting the plural; မွေး- = to meditate, think, was used instead of မွေ probably because the playwright wanted to rhyme it with the preceding word မွေး and the following မွေး။

Such metrical licenses at the expense of sense are many, e.g. သဟံ for သဟာ N.16. သွေး for သွေ to fail, go astray N.38. ကျွန် for ကျွန် my N.63. တွင် for တွင် within, inside N.83. ပစ္စုပ္ပန် for ပစ္စုပ္ပန် = gift, present, N.130.

Even in classical literature such instances can be found e.g. ခုန့် for ခုန့် way, method. Ko.Py.60. တစ် for တစ် a stretch (of forest) Bal.Py.8. ပရိပတာ for ပရိပတာ confusion, disorder. Mahaw.Py.Z.46.

36.15 အေးဘေးဘမ်း "— (အေးသည် to be cool: ဘေးသည် = to catch, seize) to seize someone by cool means - without having to use violence. opp. အကြမ်းဘမ်း။

Cp. သိုဟ်ဘူးကို အေးသတိပေးနော် restraining Thohanbwa with coolness, i.e. to mollify. T.Sh.W.II.148. ထားအေးခွင့်တိ လိုက်မည် to kill by subtle means. Kaka.Py.Z.68.

ထိုသို့ဘူးအလွှာတွင် အချွန်ဘေးသည်ပါ ကြောင်: when (the king) tries to snatch away the opium-pipe, you should seize him by gentle means. Bein.Py.Z.31.

36.16 ပတ်ကြမ်းထူထူ "— ? beat the drum noisily - to handle roughly.

36.23 ကွက်ကြား "— (အကွက် = a spot, square; အကြား = between) in between squares - to be irregularly distributed, pitched on, to occur sporadically. See ကွက်ကြား လွန် N.130.

မပျော်မပါး ကွက်ကြားသောခါ if she becomes unhappy at times. Widh.Py.23. ကြံဘော်ကြံဘက်သို့ ယောက်သား အနက်တွင် မြက်

ကွက်ကြားရှု out of the three accomplices, fate has pitched
on me (to suffer). Pon.Taya.16. မိပသန္ဓေရတ ပုဂ္ဂိုလ်ပေါ်ထွက်
ကွက်ကြားမရှိ there is not even an odd instance of
immorality among monks. Records.229. မိုးမဟန် ကွဟန် ကွက်
ကြား the rain is unevenly distributed. K.Ky.Hm.158.

36.23 လှော် "— lit. to stir, paddle — to rouse up, pull the wires,
engineer.

သင်္ကေတသင်္ကေတသင်္ကေတ devices for befooling and stirring
up the people. Bein.Py.Z.47. သူများလိုမလှော်သောကြောင့်ဆရာ
တော်လည်းဝံ့ဆီပင် မဖြေစေချေ as I did not pull the wires,
I had not become a titled abbot. Naraw.My.138. ဆရာကြီး မျက်
စိကျတာသာပြောပါ၊ ရှေ့ကျဆောင်ကျန်တော်ကြည့်လှော်ပေးပယ်
you great master, tell me the girl whom you fancy: I will
engineer it by handling her tactfully. Mr.II.52. စိတ်တွန့်မ
သွားနဲ့နော်၊ အကွက်ကျဆောင်လှော်ပါမယ် don't lose your keenness.
I'll try to stir up her (affection) successfully. Khin.
Myin.W.II.36.

မခါကြီးလှော်လှုပ်ကြိုးဆွဲရာလှိုက်နာလေ she is a puppet in
the hands of the scheming Ma Kha Gyi. S.D.W.36.

36.25 ဖန်ကြောင်း "— (ဖန်သည် = to return, do again; ကြောင်းသည် to
change hands) to repeat again, refer back to, reply.

ဖန်ကြောင်းလှိုင်းမိန့် to tell (the story) from the beginning.

ချစ်ခြင်းဂုဏ်ကျေးဇူးကုန်ရှင်းထားချင်းမိမ့်။ ဖန်စောင်တည်း he never spoke about his love for me, even to his close and faithful servants, or to his own brothers and sisters. Nawade Yad.15. ကံမတောင်သမျှ။ -- ဖန်စောင်လို့မပြောချင်ဘူး I don't wish to relate all about my **past** misfortune. Kaka.Py.Z.28. မူလအကြောင်းကို ဖန်စောင်အောက်မေ့၍ recalling to his mind the cause of this affair. Tanaw.W.I.29. ဖန်စောင်လို့မပြောချင် I don't want to cast my eyes (back to the past). Tetat.103.

37.1 ဆောင်တာ။— [ဆောင်သည် = to carry, fetch; တာသည် = to measure with a ta equal to seven (or eight) cubits; hence - အတာ or တာ = measure, length, distance; an allotted portion of work, task] duty or responsibility to be carried out. Cp. ကျွန်တော်တာ my responsibility 83; ဆွေးယူတာ burden of grief and distress. N.147; မြှောက်တာ the task of looking out for, expectation. N.102.

လယ်ယာဆောင်တာ၊ လယ်တာကိုင်းကျန် those farms, cultivated lands and kitchen gardens where works have to be done. Mahaw.Py.Z.13. လုပ်ရဲဆောင်တာ၊ အရာရာလယ်တာမသိ not knowing anything about the duties of the work. Tanaw.W.I.16.

ငါ့တာသည် the job that I have to carry out. Pap.Py.Z.17. ကြိုးကြာသည် the task I have (to execute) with efforts. Dewa.Py.Z.27. ပူတာတော်မပွားသင့်ပါဘူး let not your distress be violent. Sawmya.Py.Z.71. ပွေ့ပူတာမောင့်၊ -- harassed by complicated distresses, Po.Py.Z.35.

37.2 ပြော — ပြောသည် = to be reduced to small particles; ပြော also ပြော = ? to be skilled in, well versed, accomplished — probably connected with ပြောသည် = to be worn away) to be well versed, skilled in, to discharge one's duty competently and fully. For the interchangeability of ပြော and ပြော cp. ပြောသည် and ပြောသည် to rise and burst, as a swell of water; ပြောသည် and ပြောသည် to utter; ပြော and ပြော (esp. in everyday usage) = a snake.

ပြောပြောသောသံတို့လာသောစားရာဌေးပြောပြော when the envoys (from other countries) come, look after them in every respect. A.B.L.II.231. ပြောပြောသောသံတို့ being well versed in temporal and moral affairs. Records 2. ပြောပြောသောသံတို့ have complete knowledge of all religious books such as commentaries. Up.Th.H.I.271. — ပြောပြောသောသံတို့ though not well acquainted with the customs and ways of the Burmese people. Sh.Py.S.W.199.

Cp. ပြောပြောသောသံတို့ be masterly in words. Thanwa.Py. 46. ပြောပြောသောသံတို့ to be well versed in. Dhap.Py.63.

37.3 တောင်သူ — Taungthu (1) a Taungthu. The Taungthus (quite distinct from the Taungtha) are a tribe of Karens, prob. more closely connected with the Pwo branch than with the Bghai, though they are found in ~~xxxx~~ greater strength in the Bghai country in the southern half of the S.Shan states. They call themselves Pa-O, and are scattered

down all the eastern hills as far as Thaton near the
mouth of the Salween, where ^{there} is a large colony of them.

Tribes of Burma. 47-8; 104-5.

(2) an agriculturist, husbandman, hill folk, fr.
(တောင် = a hill or mountain; သူ = a person). The
expression တောင်သူ is commoner in Upper than in Lower
Burma. But, conversely, what could be called a သာ
(plot of dry cultivation) in Upper Burma, is in Tenas-
serim always called a တောင်သာ whether situated on a hill
or on level ground.

ကသာတောင် (ရှေးဟောင်းတောင်သူလယ်လွှဲ) the word

Kassaka in Burmese means a hill-man, a farmer. Teindu.Py.

33. တောင်သူလေ့ယောဇ်းလွှဲသော: as is the custom of a
hill-man, he sets fire to a plot of land (for cultivation).

Ut.Taw.101. တောင်သူယောကျ်ားတယောက်သည် တောင်ခြေတွင်လတ်
လာလတ်စဉ် while a husbandman was tilling the soil
at the foot of a hill. Y.W.D.386.

37.4 သဟာ — for သည်ဟာ this thing, as in ဒါ or ဒဟာ fr. ဒီဟာ
= this, this thing; ဘာ or ဘဟာ fr. ဘယ်ဟာ what or which;
မှာ or မဟာ fr. မည်ဟာ or affix - as to, and ဟာဝါ ဟာဝိဟာ
that thing.

37.7 တလုံးတဝှမ်း — (အလုံး whole, complete; ဝ ? circle, circum-
ference, whole; တလုံး = emphatic distinctive fr. လုံးတလုံး
See တရောက်ထဲ N.14.) completely, unitedly.

ကျွန်တော်တို့တလုံးတဝတည်း လုပ်ဆောင်လုပ်ဆောင်ပါရစေ may we,
 as a united body, be allowed to work on it as usual.
Records.79. အရပ်ရပ်တို့နှင့်လက်လှမ်းမီရေတလုံးတဝတည်း အသင့်
 ပြင်ဆင်လျက် ယှိစေရမည် let not anything be left out
 nor missed in the preparations; let everything be complete-
 ly arranged. Bein.Py.Z.66. အဘအားတလုံးတဝတည်း ပြောပါ
 tell me, your father, the whole of (of what you wish).
Tanaw.W.I.101.

37.12 ညှု(ရွှေ) ။— to act or speak in a winsome way. Syns. ရွှေသညှု၊
 ရွှေသညှု၊ ရွှေသညှု။
 ကညာပျိုတက ညှုပေမဲ့ though the young maidens tempted
 me with their winsome ways. Mr.II.54. ခွဲစိတ်ကလေးကြင်ချင်ဆုံး
 ကိုယ်ပြောင်ညှုအား you, who want to love two ways (two
 men) have the assurance to allure me with your beautified
 looks. Tetat.74.

37.12 အမူခဲ ။— (အမူ = affectation, behaviour; အခဲ = a hard
 mass, lump) a mass of affectation - a maiden full of affec-
 tion. Cp. အမူတုံး a lump of affectation. 31. Also
 အချစ်ခဲ a mass of affection, i.e. one's beloved; မိုက်ခဲ
 = a mass of evil, i.e. a villain; သတ္တိခဲ = a mass of
 courage; a dare devil.

အမူခဲတွေ! - - - ခုတ်ပြုတ်ညှုကို the fairy-like queens,
 those embodiments of winsome affectation. Pyinsa.Yag.14.

37.13 မြိုက်ဖွဲ — (C = the fifth consonant in the Burmese alphabet; prefixed to a name "C" suggests contempt; မြိုက်သည် = to be foolish; ခွဲသည် = to be poor, wretched) a wretched fool. See မြိုက်ဖွဲ N.16.

37.14 သကာဗျား — (သကာ = molasses; ဗျားရည် = honey) molasses and honey - anything that is pleasing.

နာချင်သွယ်သာဗျားသကာသို့ her words (sweet) as honey and molasses, are pleasing to the ear. Toungoo.Yad.5. သာချိုတဲစကားပမာဗျာ သကာဗျားလို့ပ sweet and pleasant words like molasses and honey. Tetat.20.

သကာဘလားစကားချိုသာ words as sweet as molasses.

Th.N.P.N.96.

often ပေးပေး။

37.14 ပါးပေး — / (ပါး ? = two, in Burmese Ludo; စားသည် to eat, take; ပေးသည် to give) to give way to, or be indulgent to another. Probably from the saying သုံးကျစားပါးကျစား lit. take the opponent's piece (on a Ludo board) when one gets three; and also take his when one gets two. Cp. ပါးပေး N.5.

ပါးပေးလေးပေးပေးချစ်ချစ်အတွက်ကြောင့်အသက်ကုန်လွန်လွန်သည်

I have been indulgent towards you (dear); it is because I want to rear you that I have left **you** alive. Pondaw.Py. 2.165. — ကျောင်းအုပ်ကြီးကိုယ်တိုင်ကပေးပေးကာ အမျိုးမျိုးချော့ချော့နေပါသည် the headmaster himself is giving way to (the students); and he is wheedling them in various manner. Sun.14.8.30 (13).

37.15 မတ်မတ် ။— (fr. မတ်သည် to be erect, upright) upright.

The word မတ် is generally used in connection with a posture, as မတ်မတ်ရပ်သည် to stand erect, မတ်မတ်ထိုင်သည် to sit up straight; or with action or character. မတ်သည် and မတ်မတ်သည် to be honest or upright. Here it describes the manner of Kunti's address. It is probably intended to mean "forthright".

Cp. လုပ်ငန်းစဉ်မတ်ပါပေးသားဦးမောင်ရယ် what a high (ambitious) plan you have thought out (to seize his father's throne) my son! Buri.Py.Z.12. မတ်ပါပေးမောင်ရယ် - ရဲလှိုက်တဲ့လူ what a ~~presumptuous~~ presumptuous fellow! how daring you are!

Dhamma.Py.Z.58.

37.17 ဦးတင် ။— (ဦး = the head; တင်သည် to place) to place (something) on the head, as an indication of deference to another person, — to do obeisance to.

သုံးလူဆွေကိုညွတ်စွဲဦးတင်၍ပန်ဆင်ခဲ့ doing obeisance respectfully to the friend of the three beings (Brahmas, Dewas and human beings) i.e. the Buddha. A.B.L.I.68.

ဘဝါးရွှေခက်ဦးတင်ကျက်လျှင် placing the golden foot on head.

Thu.This.Py.106. ထိုသို့အိမ်ရှေ့ရှင်သည် ဦးတင်လက်မြှောက်အကြိမ်ကြိမ်လျှောက်သော်လည်း though the crown prince with raised hands on his head pleaded with him again and again thus.

Sanda Z.36.

This combination is also used as a formal greeting when a young person is about to take leave of an elder, e.g.

ကျွန်တော်ဦးတင်ပါသေးပြီ ဆင်ဗျာ I do obeisance to you, sir, and
in polite assent to a superior. ဦးတင်ဂွက်ပါသည်။

38.1 သွေး ။— for သွေး = to deviate, be false, written သွေး to rhyme
it with the following word ဝေ— See တွေး for တွေ N.36.

38.2 ပိုနေကြကုန်နေတင်ခိုက် ။— the po will stay where it is, as the ^{ca} is
is in a position of vantage — an allusion to the game of
Burmese Ludo — meaning I will not make any move as she
^ (Kun Mè) is in a favourable position. ပို and ကျား ^ pieces
on the board; one's own pieces are called ပို po and
the opponent's ကျား ^{ca}.

Cp. ပိုနေကြကုန်နေကြ let the po and ^{ca} stay where
they are i.e. let the situation remain unchanged. (Prov.)
A story, having no reference to the game of ludo, is told
in explanation of the proverb. One Maung Bo released a
tiger from a cage. The tiger then threatened to eat him.
A hare decided the case in the words of the proverb; the
tiger accordingly re-entered his cage and Mg Bo was saved.
W.P.S.I.

38. B1 တတ်တိုင်ကြော ။— (တတ်သည် = to know, be skillful, clever;
အတိုင် according to; ကြောသည် to say) to say according to
one's skill or will; here to say aside. The common word
တိုင်တိုင် is a corruption of တတ်တိုင် probably due to mis-
pronunciation of the word တတ်

မင်းသမီးတတ်တိုင်းလော the princess said aside.

Bamdu.Py.Z.41.

မျိုးစေ့ကိုလွှာတတ်တိုင်းရှာသော် when he, alone and unaided, tried to accumulate seed grain and provisions. Dhap.Py.24.

တတ်တိုင်းဘဲနေပါတော့ will live on one's own (in the forest).

Padu.Py.Z.12. မောင်ဆန်တတ်တိုင်းအိမ်တော်ပါ၊ လွတ်ကုရိုင်းလို့

as regards Maung San, the household attendant, he was to

wander about as he liked. Wiz.Py.Z.38. (ကံစဉ်တတ်တိုင်း၊ မော်

ကံစဉ်တို့ wise ministers who form independent judgement.

Maggha.Lin.111. Cp.တတ်တိုင်းထား to let alone.

38.12 လူလိမ္မာတွေလေ့ရှိကလေးလည်းသိသကဲ့သို့တော့မကွာ a clever man's deliberation is more correct than the result of a fool's running to see it himself. (Prov.)

Cf. မြန်မာအာတွေးရှုမိအံ့မေး = (to ascertain a fact)
a Burman deliberates, a Shan runs. Saga.90.

38.16 မြဲ — to refrain from talking, be latent, give no sign of activity, probably connected with မြဲသည် to be submerged.

သီလတည်သား... ရှေ့ကကြီးမျှလပ်ကျားမမြဲ (the king) did not withhold or withdraw himself even a day from (practising the righteous deeds). Wila.Maw.16. ဆရာတော်

ဆရာတော်အလုံးစုံတို့က မြဲပြီးခံနေပေလား (if the king had given such decision) do you think all the abbots would have borne it meekly? Sh.Ok.M.140. အိပ်ပျော်သောအခါမှာကုန်ခွင့်

မဲ့နေသေးသည် she remained mute as if she were asleep. Than.W.III.82. မခင်ထွေးက မသြောဘဲ မြဲစိမိ လည်နေပြန်သည်နှင့် as Ma Khin Htwe does not speak and continues to be silent. Ibid.IV.91.

38.17 လူလုံးဝ "— (လူ a man; အလုံး = anything spherical - size, form; ဝသည် to show) to show one's form or oneself. Cp. လူလုံးလူပေါက်လူလုံးလူဖန်လူလုံးလူဂုဏ် = a man's stature, or build; also လိုက်လုံး lump of stupidity; ဂွဏ်လုံး lump of delight. See လူလုံးမလှ N.2.

လူလုံးဝမလှမပေဖြစ်ပြီကာ နေသောအထောင်းအမျက်ထောင်း as he is too ugly to show his own appearance (to the girl). Mag.
Kawi/Oct.29 (1).

38.17 အကျည်းတန် "— (ကျည်း = bar, bolt, as in ချဉ်းကျည်း shin; တံခါးကျည်း = bolt; ဗရောင့်ဗကျည်း = heel bone. တန်သည် to be vile, inferior as in အကျင့်တန်သည် or ဇာဂတန်သည် to be dirty in habit; ခဏားတန် = uncomely words; လူတန် = vile man) to be inferior in the bones, ? in lines, lineaments — to be uncomely, ugly, repulsive.

Sometimes it is spelt အကြေးတန် lit. to have inferior scales, and in some books အကြီးတန်သည် = too old (in appearance?) and အကြည့်တန်သည် = to be ugly to look at, are found. q.v. B.E.D.

အကျည်းတန်ဖြူကြိုက် the ugly person is fond of the mirror. Prov. အကြေး(ကျည်း)တန်ခဏားတန်ထွက်

from an uncomely person come ~~un~~ uncomely words. Saga.125.

Also အကြီးတန်ကျွင်းကားတန်ထွက်။ S.D.W.114.

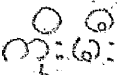

38.23 ဂုံဒီဒီဝါ-Skt. goni = a sack; Hind. gon, gonfi = a sack, sack-
ing. Anglo-Indian gunny bag - the popular and trading name
of the coarse sacking and sacks made from the fibre of
jute, much used in all Indian trade. Another name used
especially in Central Burma is ဗရဒီဝါ from ဗရ
crotalaria juncea, a fibre producing plant, Sunn-hemp.

38.26 အကတ်ကျ - (ကတ်သည် = to be difficult; ကျသည် = to fall)
to fall into a difficulty - to be in a fix. အကတ် is
also spelt အကပ် = adhering to, prob. due to confusion of
the two words. See အဝင်စားကတ် N.39 (ကံကတ် N.138.

အကြံတတ်စေ့သည်တတ်သည်တတ်သည် အကတ်ကို I cannot think
or plan it out: now, I am in a fix. Ukkala.Py.Z.61. ဟော၊ အ
ကတ်ကိုင်နေပြီ there you are presenting an obstacle (be-
ing obstructive). Than.W.IV.80. အကတ်ကြီးတပ်သည်ပြုမှာ၊ တပ်
တပ်နွယ်ထုတ်ဆတ်သည်ရှိ၊ O brothers, we are faced with a
great difficulty in this forest, how are we to get out of
it? Padu.Py.Z.3. အကြံအပင်မဲ့အကတ်ခွင့်သွားပေ၊ though it is
not proper to tell you, as I am in a dilemma (I shall have
to tell you). Bamdu.Py.Z.46.

39.2 သူမိခင်ဘာသာတို့ကမူကလေးမို့ နှစ်ချပ်မကွန်မယ်အပွင့်များကသာ၊ အဝင်
စားကပ်သကဲ့ her mother and father are the two count-cards;

only the pips on the other cards (Ma Kun Mè) are a riddle to me.

The reference is to a game of cards called  komi. Any number of players can play at it. The dealer deals one by one, three cards to each player; each court card is counted as 10, ace as 1. The players add up the value of the cards in their hands. If the value is 10 or more, the unit no. is taken; the one who gets 9 is the winner and the one who gets 10, 20 or 30, which are known as  bu, is the loser, except he gets 3 court cards, which is very rare, when he beats the player with 9. Three aces also beats three court cards.

What Kun Ti meant here was that he had two court-cards (Kun Me's mother and father). Another card, that is, Kun Mè herself, had many pips which showed that this card was either 9 or 10. And if this card is 9, he would be rich, meaning he would get Kun Mè, but if it turned out to be 10, he would be ruined ~~xxxxxxxxxxxx~~ in his quest of a bride.

39.4 အထင်ကပ် (ထင်သည်) = to appear to the mind - to think, be of opinion; တသည် to eat - used as an emphatic particle. See ကျိုးချတမ်း N.12; ကပ်သည် to be difficult. See အကပ်ကျ N.38. အထင်ကပ်ကပ် 23. (ကပ်ကပ် N.138) to be ~~xxxxxxxxxxxx~~ at a loss.

The combination has not been found elsewhere.

39.8 ရေ့ကပ်အကြီးအမှန်ရှိသည်နှင့်။ — to be certainly near the slack water - easier tasks lie ahead.

ရေစီးတစ်ခါရေသာတာလှည့် strong current one moment, slack water next - ups and downs. Saga.99. ရေသာခို or ရေသာ လိုက်သည် follow the line of least resistance. Collog. For အကြီး, see အကြီးသတ် N.152.

39.9 ဖြူ — to be disconcerted, moved, ruffled, shaken, to have care for. Syn. ထီးရှုလေး။ လေးစားမဖြူကြိယာလုပ်ပြီးစွဲပုံတို့မှာ မာရ်ရှု — disregard others and trust oneself, and be mad with pride like a dog. Maggha.Lin.140. တင်ကျောက်ကရေပေါက် စကားသဖြင့် go and inform the king of this matter; whatever betide, I am not disconcerted at all. Mahaw.Py.Z.47. ငါယောက်ျားကားခေါင်းဖြားစွဲပြီပါလျက်ကိုယ်တော်တော်ဖြူမလှ Am I not a man! Having/ended with everything from head to foot, why should I be shaken! Pap.Py.Z.17. မဖြူဘူးလေ၊ မောင် လယ်သွားတော့ကွယ် it would not affect me; you, my dear, can forsake me. Po.Py.Z.58. Also Wiz.Py.Z.25.

39.12 ထိုက်ဟဲ့ — an exclamation used in threat - gee-up! come on:— ရုက္ခခိုဓာတ်ဝါ...သယ်ထိုက်ဟဲ့ထိုက် the guardian spirit of the tree enters - there! gee-up, gee! Po.Py.Z.91. ယာဝက ခုတ်ထွက်ပြီ...ထိုက်ဟဲ့ထိုက်ယောက်ျားဘာသာထိုက် the beggar-spirit enters and threatens. Come on! Come! I am the son of a real man! Come! Saw.Pe.Py.Z.I.26.

39.17 "မရ" (မာ) "င" ပစ္စည်းသိသာရုံ ဂုဏ်တော်ကို ပြုပြင်ဆင်ဆင် ဆည်းခံပါတော့မည်

— of the composition (of the word မင်း horse) from the element "mara" (မာ), and the affix "င" (C), I will leave this exposition with you.

ဇပ.သရဗ္ဗင်္ဂရဟူသော ဗျည်းတရားကို ပေါင်းရုံးပြီး ဖြစ်နေဟူသော အကြောင်း (we) get the word နေ "ne" (the sun) by adding the vowel ဇ "e" to the consonant ရ "n". Weth.Py.Z.11.

39.20 သဟာကမ္မေး — (horse) of a dark brown colour. ? Sh.၂၈
hak = colour of black varnish.

သဟာကမ္မေး အနက် သွယ်ပြင်သဏ္ဍာန် နားမေး တာရှည်လမ်းမေး နွေရာသီက ကျွန်ုပ်တို့တို့ ခြေထောက် အပြောင်နေ၏။ Sh.၂၈ resembles the colour of the brown fibrous bark of coconut; having blue hair in the ear, the hair on its body being dark in the summer, somewhat white in the winter. A.D.P.18.

Some people believe that a horse of such a colour brings ill-luck to the owner.

39.20 ကေတ္တု — (P. khetta, lit. a field, plot of land, a site, region) short extent of a space or time — many words such as ခင်း and ယံ in Burmese denote either measure of space or time. We may suppose that ကေတ္တု was used of both and that the time use alone survived. See ကေတ် N.12.

လူ့ဘဝကို ကေတ္တု ချာန် အကြောင်း ဖြစ်ကြောင်း တာဘန် အကျင့် ခံရခြင်း or we have to take consequences which accord with causes in this fleeting human life. Thanwe.Py.28. ရှမ်းမင်း မြတ်သော ကေတ္တုဝယ်

during that period when the Shan king made a havoc. ~~xxxxxx~~

~~xxxxx~~ Yakh.Eg.6. ယခုမင်းကြီးအယောင်ကုန်ဆဲဖြစ်သည်။ ရွှေတိဂုံရှေ့တော်နေသည့်ပါမည် the great king is still angry with you; you had better keep away from him for a while.
Mahaw.Z.I.157. ရွှေတိဂုံရှေ့တော် O layman, wait for a moment. Keth.Z.157.

39.22 ဒိုဝ်နာ ||— (ဒိုဝ်နာ = to be old; ဝ် a formative particle meaning regular course, habitual action. See ဝ်မှတ် N.1. and appendix X. နာသည် = to be ill) old and ill — unsightly. See ဒိုဝ်နာဝ် to be repulsive. 62. ~~xxxxxx~~

40.1 ဟန်ဂိုပ်လို့ ||— (ဟန် an air, appearance; ဂိုပ်သည် to throw out a shadow, hint at) to assume the air of another person, imitate. The combination does not seem to occur elsewhere. Most probably ဂိုပ် has been substituted for ဝှ or ဟှ, as in ဟန်ဝှ or ဟန်ဟှသည် to imitate others' style, to rhyme it with ဝ်တိတ်

40.6 ကမန် ||— Also ခမန် : verbal formative (က or ခ ? verbal affix, as in ကန် or ခန် N.2; ကတတ် N.3; ကရ N.3; မန် fr. မှန် : to appraise, size up) calculated to; sometimes = ible, -able in English. ဂှက်ခမန် ^{See Appendix X} shameful 111. ကြောက်စွပ်ခမန် the horrible common eel.
Ayntaw.27. စိတ်လေခမန် miserable. Saw.Pe.Py.Z.I.24. ဝ်နာ

ခမန်းပန်းစလျက်သာဖြစ်ကုလျက် you will only be in a
 pitiable and worn out condition. Zanak.Py.17. တာကုကာသီ
 ပြည်ကြီး၌၊ သွေးခဏမြောက်-ပျောက်ပြန်ခမန်း၊ ငြိမ်းသားကျေးကျော်သံသည့်
 the wild cry was raised in the great Benares city, as if it
 were coming to an end. K.Th.R.43. တောင်မလွှဲငြိမ်းမန်းဆင်ခြင်း
 ခပ်ခြင်း၊ ပြည်တင်ဝေသည့် - - - - - resounding with the ^{cry} ~~noise~~ of
 the army of elephant, cavalry and infantry, that made the
 mountain nearly collapse. A.B.L.I.12.

40.11 တိမ်တိုက်ကွန့်ဖြူးအမည်ရှိသော၊ ငါးစီးရှင်ဘုရင်မင်းတော်မင်းတင်တင် —
 "The Cloud Canterer" which belonged to Ngasishin (1343-50);
 who collected no ~~fewer~~ than five white elephants.

The ruler of Pinya brought a Myinsainghlyaw horse
 and offered it to King Ngasishin. It is said that this
 horse, if started from Pinya at the time when fowls come
 down from their roost (dawn), reached Taungdwingyi (a
 distance of 130 miles) at the time when fowls return to
 their roost (dusk). The king accepted it and named it
 Teindaikkunmyu - the cloud canterer. See Kala.Yaz.I.,
341-342.

This horse had hoofs measuring three spans in cir-
 cumference. Manan.Yaz.I, 387.

40.12 နုလတ်တိဗျသုမင်း၏ သူတော်ခင်ခံသော မင်းဖြူငယ် — Narapatisithu's
 young white horse called 'Purity'.

Narapatisithu 1173-1210. His elder brother, King Naratheinkha, desiring Narapatisithu's consort Weluwadi, sent him to Ngahsaunggyan, on a false pretext that war had broken out there. N. was a prince of nimble wit and discernment, and he ordered Nga Pyi his equerry, if anything happened in the prince's house, to take the horse Thudawsin (Purity), and come quickly. When he reached a place close to Ngahsaunggyan, ~~Ngahsaunggyan~~ there appeared no signs of any trouble at all. He knew then that his brother had duped him with a false excuse.

Not long after his departure, his brother took the sister-in-law, and raised her to the throne. Nga.Pyi, the equerry left the house early in the morning and rode his horse at an easy pace. He reached the stream of Ngapat at sunset. And because night was drawing on, and the royal horse was tired, he watered it and fed it with grass and slept that night. Now, when the horse Th. had rested, he neighed loudly for he scented his master. And the prince knew his horse's neigh. Nga Pyi, started again on his journey and soon came to N. N. hearing the fate of his consort and of Nga Pyi's passing the night at a place not far from where he was, flew into a passion and slew the equerry. See Kala.Yaz.I.255-257 and G.P.Ch.136-137.

40.13 မြေပေါ်ယာကမင်း၏နတ်ယာဉ်ကျော်တွင် (မင်းသိပ္ပံ) — Shwegudayaka's Scinde horse called Natyinkyaw.

၁၅၅၃ ခုနှစ် — Shwegudayaka popularly known as
 Alaungsithu (c. 1112-67). He had many names and titles.
 On account of the sounds issuing from the great Einshin
 drum, some chronicles call him Alaungsishu, they also call
 him Shwegudayaka, because he first built the Shwegu pagoda
 after he became king. And they call him Thirizevathura,
 the name given him by his grand sire, (Kyanzi^ttha). They
 also call him Chettawshi because his navel issued about a
 span when he cried as a babe. They call him too by the
 title Siritaribhavanadityapavarapanditasudhammarajamahadhi-
patinarapatisithu, given by Sakra at the foot of the rose
 apple tree. They call him in Thamaing and Mawgun, Nara-
 patisithu, taking the final syllables in the original name
 given by Sakra. The name Alaungsithu is said to have been
 derived from the words spoken by the Shinbyu ~~Shinbyu~~ image when
 it fell into Balavamukkha and exclaimed "Alaungsithu, take
 me!" See Kala.Yaz.I.229-230; G.P.Ch.111. The name of
 the king's horse, however, is not Natyinkyaw but
Shwepansabwin. See Kala.Yaz.I.244 and G.P.Ch.123.

40.14 ၁၅၅၃ ခုနှစ်: ၁၅၅၃ ခုနှစ် — Cola king Elāra's
 horse named Pindavara (excellent form).

၁၅၅၃ ခုနှစ် — Elāra - King of Anurādhapura (145-
 101 B.C.). He was a native of Cola, and having come to
 Ceylon, overpowered the reigning king, Asela, and captured
 the throne. He ruled with "even justice towards friend

and foe". And many stories are related showing his love of fairness and his kindness. Although an unbeliever, he paid the greatest respect to ~~Buddhism~~. In the great battle between Elāra's forces and the Sinhalese soldiers under Dutthagāmaṇi, Elara was slain in single combat with D. See M.H.V.143-145; 174-175; D.P.P.N.I.458-459.

M.H.V. does not mention that he has a horse called Pindavara. What it says is that he mounted his elephant Mahāpabbata (a great mountain), and fought in single combat with Dutthagāmaṇi. M.H.V.174-175.

40.15 အနုပညာ — (P. an = not; aggha = price) priceless, immeasurable, inestimable value.

Other forms are (ကျေးဇူး)အနုပညာ... Para.Py.68.

စိန်အနုပညာ priceless diamond. Thamud.Py.26.

40.16 နိပါတ် — P. nipāta = sections, chapter of a book — generally means a story — esp. the birth story of Buddha. For form cp. အနာယာတိ fr. anāghāta = freedom from anger, ill-will. ဇာတ် fr. jāta or jāti = caste, race; ပါဌ fr. pāṭha = text, passage of a text.

နိပါတ်မည်ရှိအသံတို့၌... သုတသောမဇာတကဏ္ဍ the Thutathoma story mentioned in the eighteenth section of the Books (550 jatakas) Thuta.Py.116. မင်းကုသဇာတ်ထဲ၌ နိပါတ်ကို the section of Minkutha story Kutha.Py.2. တကားကျမ်းဂန်နိပါတ်ဇာတ်

ဝတ္ထုသက်သေ၊ ဓမ္မသတ်များနှင့် - - the preachings of Buddha, the precedents of the Buddha's birth stories, and the law books. Ye.Kh.Phy.2. နိပါတ်ကဏ္ဍမှ စုစည်းသည် the story (affair) is very complicated. Boycott, 197.

40.19 ဂွေတချင် ။—ချင်ဂွေ = a kind of tree abrus precatorius - the seeds of which are used for weighing; 6 seeds = 1 ပဲ (ပဲ) (ပဲ) and 8 seeds = 1 big ပဲ (ပဲကြီး)။ တဂွေ is the common expression = the weight of one seed, but တချင်ဂွေ is also found. The playwright probably used ဂွေတချင် for တချင်ဂွေ, for metrical convenience. See လေးဂွေ N.11.

(ဣန္ဒြေသေကိုယူ၍ ချေး၌ တောင်းခံအာလုံငါးရှင် ဂွေတချင်ဂွေ သော အာသဝါ ကို ဂွေ) as he took the dead mouse and sold it at a market for cat's food, he got one ywe of money (1/6 of a ပဲ). Eka.Z.43. Also P.R.W.75. နတ်သမ္မာဒါ အဂ္ဂဿာကို တချင်ဂွေမျှ ဗုဒ္ဓတို့စားရသည်ရှိသော် အနုခင်းဆယ်တိုင်အောင် မွတ်သိပ်ခြင်း ပျောက်သည် if the people have had one ywe weight of ambrosia, they will be free from hunger for fifty years. M.R.W.525.

40.20 ဂိုဏ်းလွတ် ။— (ဂိုဏ်း P. gana = assembly, collection; လွတ်သည် = to be free) to be free from the gana or collection. A reference to Burmese versification.

Burmese prosody employs the terminology of the Wuttodaya written in Pāli by Sangha - rakkhita of Ceylon, which itself is founded on the Skt. Vrittoatnakara. There

are eight varieties of ganas or prosodial feet, each containing 3 syllables; each foot has a syllabic letter by which it is known. Thus "m" foot (မဂ်္ဂိတ်) contains three long syllables. The following table gives the various feet.

"m" foot မဂ်္ဂိတ်: — — — ; n foot နဂ်္ဂိတ်: — — — ;
 foot ဝဂ်္ဂိတ်: — — — ; y foot ယဂ်္ဂိတ်: — — — ; j foot
 ခဂ်္ဂိတ်: — — — ; r x foot ဘဂ်္ဂိတ်: — — — ; s x foot သဂ်္ဂိတ်:
 — — — ; and t foot တဂ်္ဂိတ်: — — —

In pāli prosody, the various metres are distinguished by the use of these varieties of prosodial feet, but this does not seem to be the case in Burma. In fact, Burmese writers have apparently missed the true nature and value of prosody, and have lost themselves in mystical conceptions. Each gana is supposed to belong to a particular lunar mansion (နက္ခတ်) to be protected by particular celestial beings (male and female). The first four ganas are auspicious, the last four inauspicious.

Burmese poetry being usually in verses of four syllables the first syllable, if it is a verb, if not the last is ignored and the gana of the verse depends on the remaining three syllables. Practically, no attention is paid to the ^{gana} ~~gana~~ in any verse except the first which should be in one of the auspicious ganas.

This is the requirement of writers on composition.

(K.Th.Th.47 and K.B.Th.227), but the older poets seem to have known nothing of it; and many famous poems begin with inauspicious feet. See also J.B.R.S.I (11) 87.

Some say that there is another kind of gaṇas — viz. the Buddha, the Dhamma, the saṅghas (Buddha, His laws, and the monks), the parents and the teachers. Whatever one says or does, should be free from any damaging references, however slight they may be, to these five gaṇas.

40.25 အသွားထုံ ။— (အသွား: going, speed; ထုံသည် lit. to be numb, hence, tardy, apathetic) slow or tardy in speed. ဉာဏ်ထုံသည် to be dull in intellect; လူထုံ = an imbecile.

နှုတ်ခွံမရှိလှူထုံတတ်ခွင့် apathetic and without a word from his lips (mute). Nemi.Nga.Py.26. ထုံပေပေ နွားဖြူကြီး: a torpid and worthless ox. Than.W.IV.99.

41.2 တတွေတွေ ။— (တွေသည် to flow incessantly) incessantly, unceasingly.

ယာနိသောတာနိ၊ အကြွေတဏှာဒိဋ္ဌိစသော အာဟာရတို့သည် သဝဋ္ဌိ၊ တတွေတွေ ယဉ်စီးကုန်၏ yānisotāni those fluids such as desire, heresy savanti ooze out incessantly. W.M.A.N.I.17. တတွေတွေပေါ်ထွက်နေသော အလွန်ကြည်လင်လှစွာသော မင်္ဂလာရေကဲ့သို့ like the clear crystal water coming out continuously from the spring. U.P.D.54. ခေါင်းအောက်ချပြီး မျက်ရေတတွေတွေနှင့် ဖြစ်သွားပြီး he put his head down, and his eyes were streaming with tears. Mahim.Py.Z.I.39.

in the middle of the 19th century. The equivalent old Burmese word is ကိတ် (kit) = kit; a burden carrier - porter.

- 41.8 ဒဂွတ် ။— Also တဂွတ် (?ဂွတ်သည့် = to be tough, hard) trailing or dragging along the ground. Also စွတ်တဂွတ် or ဇွတ်ဒဂွတ်။
 နှိပ်ဒဂွတ်နှင့် trailing petticoat along the ground.
A.B.L.II.11. လွတ်ဖြင့်မလွတ်ဘူး ဒဂွတ်တိုက်ကျ လိုက်သလို
 not letting go, but as it were trailing along behind him. Saga.97. ဗညကပဉ္စိဋ္ဌိစွန်းဆွဲတွန်းဒဂွတ်ဖြောင့်မှာ ပွတ်လို့
 he, holding the nape of my neck, and tuft of hair, dragged and pushed me along, and rubbed (my forehead) against the ground. Mahaw.Py.2.1.
 အသ္မုဂ်နိတ်သည့်နောက်သို့ညွတ်၍ တဂွတ်သော်လည်း ပါကုတ်
 the king Asura (dark planet), might incline backward and be dragged along by the sun. Pakinr.II.526. ပာမမင်းလူစုတ
 မြေလောက်မြှူမောင်ရွတ်တဂွတ်ဆွင်၍ the followers of King Yama (Death-King) not caring an atom, would violently drag you away. G.B.R.91.

- 41.11 ဒဝဝက ။— (? exclamation of surprise, or wonder) uncommon extraordinary, unusual. Also found ဒာကာ၊ ဒာကာ? and ဒာကာ။

မဟာစလ္လသ္မာဒာနဂါး၊ ရေခွတ်သားဟည်း Mahasanda, the extraordinary Naga, the water god. Nara.Py.7. ဒာကာပါ၊ လောကီဘွဲ့ငါ၊
 ဘဝါးဟည်းဗြဟ္မာ I am uncommon: I am terrific: my elder uncle is a Brahma. Yama.Yag.I.57. စားလိက်ဂုဏ်ဖြင့်

အကပါးစပ် if I were fortunate enough to eat (the
good food) what a lucky month it would be! Yethe.Py.Z.5.
အကမိန့် an extraordinary woman. Thaton.Py.Z.26. အက
ယောက်ျား an unusual man I am! Bamdu.Py.Z.16. အကမင်း
what an uncommon horse! Bein.Py.Z.68.

မင်းလည်းအကကလေးလည်းကောင်းစွာ you are an uncommon
person: likewise, I am a fearful man. Saga.88.

အကယောက်ျား၊ အကသား: what a man! what a son!
Pyinsa.Yag.11.

အကသူဌေး: a remarkably wealthy man. Saw.Pe.Py.Z.
I.4. အကလူ an extraordinary man! (U^{Tin} said that the
word အက came from အကဝေ — P.āgama, source, source of
reference.) K.B.Th.451.

41.12 မွေအိတ် — (မွေသည် = to be confused; အိတ်သည် = to feel
close) to be confused and closed — referring to the
horse's tail tangled up with all sorts of rubbish.

The common phrase is မွေရှုပ်သည် or ရှုပ်မွေသည် to be in a
mess. The combination မွေအိတ် is rather peculiar. မွေ
can be used both of physical and mental states; အိတ်
as in စိတ်အိတ်သည် the mind is uneasy, anxious, has in
respect of mental states very much the same meaning as မွေ။

The playwright, therefore, may have assumed that
it could be used as an expletive to မွေ describing a
physical state.

41.12 တုန်ဆတ်ဆတ်။— (တုန်သည် = to tremble, quiver; ဆတ်သည် = to be brittle, quick as in movement) to shiver, tremble excitedly.

သည်လောကကြမ်း၊ သည်လမ်းဂုဏ်၊ တုန်ဆတ်ဆတ်။ you, on this wild forest journey, are shivering (with fear). Bamdu. Py.Z.19.

The common phrase is ဆတ်ဆတ်တုန် e.g. မွေးဘခင်ကို ခုပင် သတ်တော့မလား၊ ဆတ်ဆတ်တုန်လှချည် are you about to kill my father now? I am trembling with fear. Kaw.Py.Z.39.
 ၎င်းဆတ်ဆတ်တုန် my knees clatter with shaking. Bein.Py.Z. 84.

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41.17 လူလေ ။— (လေသည် = to be dirty) a mischievous man.
 လူနိုက်လူပေ ကလေးများ those silly and mischievous young men. Than.W.II.61. မုဆိုးပေတလူအာခေါက်တူလည်း၊ သူနှင့် ဆင်မင်း ရန်ဘက်ချင်းကဲ့သို့ the thick skinned vandal hunter, as if he and the elephant king were enemies. Pon.Taya.17.

41.19 သွက်သွက်ခါ ။— (သွက်သည် to be thin, as liquid, voluble, fluent; ခါသည် to shake) to shake violently. သွက်သွက်လည် or သွက်ချာလည် absolutely, completely.
 မေ့ချေကန်သွက်သွက်ခါ၍ the surface of the earth and water quakes violently. Sanda.Py.50. ဟိုကြီးသည်... ဒိုးထိန်းခက်ကဲ့သို့ သွက်သွက်ခါ၍ တုန်လှုပ်၏ this earth quakes like a potter's wheel. Z.P.K.213. တောတောင်အထူမေ့ ဂုဏ်တူဝါ သွက်သွက်ခါ၍ all the mass of forests,

mountains, Mt. Neru and the universe shuddered. K.Ky.Hm.
172.

- 41.20 (နေ့နံ: — (မ = not; နှိုင်းသည့် = to compare). Cp. နိုင်:။
နေ့နံ: မိမိတို့လေးကျွန်းပတ်သော် when (the king), com-
parable to the sun, toured round the four islands. Maggha.
Lin.102. ဘုရားသခင်၏ကျေးဇူးလက်ကို ဝိသုဒ္ဓိပြု၍ ခြေစစ်သိမ်း ခွင့် ခွင့်
သော်လည်း အဆုံး မရှိပေ though one compares the
attributes and virtues of Buddha to this earth of two
hundred thousand (leagues) in magnitude; they are limit-
less. Z.P.K. 253. ဇာတိသရေဘုန်းတော်နေ့နံ: တိ splendour
and glory comparable to the rising sun. Mani.Z.7.

- 41.21 ဖျက် — to harrow a field, pulverise, crush. — အမြောက်ဆုတ်ဆုတ်
ရုတ်ရုတ်သို့ as if pulverised by the raging enemy. Buri.Z.
Pv.9.
The word, ^{like} ~~as~~ N.75, and ချိုင့် N.111, ခွံ N.135, is
freely used by the pya-zat writers, e.g. ဓမ္မဗျူဟာသောဏ်မင်းမင်း
သောဏ်မင်းမင်းမင်း ဂုဏ်မင်းမင်း မှုန်းနေတ I, who am the head-
dress of the S.island, the acme of the kings, am used to
crushing any rising enemy. Einda.Z.I.253. Also Bein.Pv.
Z.29. ဗိုလ်ကြီးမှုန်းသို့ pulverise (the opponents) like thunder-
bolt. Kaw.Pv.Z.6. ပထမဦးဆုံး: ကြားချစ်သောလျှင်တွေ့ရာနှင့်ချစ်: ရှေ့ပ
as is the practice of a common person, if ever a favour-
able opportunity comes, you should thoroughly make use of
it (make love to) anyone you meet. Padu.Pv.Z.13. မြိုင်ဟောဝေါ့။

ဒေသစာသဝေရာမှန်းလိုက်မည် in this Himalaya's forest,
 I'll ramble all over it. Ibid.17. တခွဲလောက်ကလေးပါဗျာသာ
 လွန်လို့ ဖြန့်မိ it is only half a bushel; ၎် I was so hungry
 that I could not help eating it ravenously. Bamdu.Py.Z.13.

41.21 တုံ့တိုက်တိုက်တောင်တိုက်တိုက်— whether I be banged against a log
 or a mountain, i.e. happen what may.

The usual saying is တုံ့တိုက်တိုက်ကမ်းတိုက်တိုက် whether
 I be banged against a log or the bank of (the river); prob.
 originated from the boatmen or bargemen.

41.24 ကဆံ့ — (?ခါဆံ့— ခါ = a hoof ; ဆံ့သည် = to meet, coincide;
 from action of horse in galloping, the fore and hind hooves
 moving in the same way more or less simultaneously), to
 gallop.

ဘုင်လူထွတ်တုံ့ကဆံ့လှုပ်တော့မည် the king, the acme
 of all people, will dash off at full gallop. Pyinsa.
PyinYag.4.

ဝိဒေဟဩဇာကြီးလေးလုံးတန်ဖိုးကဆံ့နှင့်တော့တည်း ခွင်တော့မည်
 in my return journey to Wideha city, I will swiftly ride
 (the horse) in a full gallop. Mahaw.Py.Z.50. ပတ်ကဆံ့လွှာဆရာ
 O drum-master, play your drum with verve. Ibid.19. ခုန့်ပေါ်က
 ကဆံ့ဖြူ၍ထိုဘိန်းဘူး အလှူတွင် when he rushes at full
 speed from the throne to snatch away that opium-pipe.
Bein.Py.Z.31.

42.2 အရက် — Arab. arak. perspiration, juice. Hind. arrak;
Mon. areak = spirituous liquor. See J.B.R.S.I.1930.19.

In Burmese, the word အရက် seems to have meant originally: essence of flowers. See Buri.Z.Py.33. and Thu.This.Py.11. Alcoholic liquor in Burmese literature is usually ၆၀၀ or some combination in which ၆၀၀ appears, e.g. ၆၀၀ Pyat.Py.428. Thu.This.Py.104. ၆၀၀ A.B.L.I.57. Nemi.M.Py.29. ၆၀၀ Temi.Z.188. Mahaw.Z.I.225 Also ၆၀၀ or ၆၀၀ ၆၀၀ ၆၀၀: lit. liquor of victory - liquor drunk to celebrate victory. Zanak.Py.106.; Raz.Aye.15.

But, the word အရက် meaning alcoholic liquor does appear in old literature, e.g. ဆင့်ချစ်ချစ်ကို ရေတိုင် အရက် နှစ်ခွက် တိုက်သည် he gave two bowlfuls of liquor everyday to his elephant Nga Chit Khaing. Kala.Yaz.II.35. and Raza.Aye.283.

42.2 ရူးခြင်းခြင်း — (ရူးသည် = to be mad; ခွဲခြင်းသည် to be slightly deranged) to be partially deranged. See also ရူးခြင်းခြင်း

N.52: ရူးသွပ်သွပ် N.72.

ခင်္ဃာရူးခြင်းရဟန်းပေါ်ပျက်ငါးကိုကြကွပ် --- your half-mad father, a worthless and wanton monk (had left monkhood) because he was fond of me. Z.P.K.62.

သောက်စားယစ်ခြင်းစားသွမ်းနှင့် drunk and half-mad with intoxicants, he spoke unruly words. Nemi.M.Py.68. ရှင် ပျက်ရှင်ခြင်းရှင်သရက်လည်း the hypocritical, half cracked and outrageous monk. Mr.II.31.

42.6 ဂျိခေါက်ခက် — (အဂျိ: = bones; ခေါက်သည် to rap, apparently referring to the cracking of the bones; ခက် is a reduplication of ခေါက် as ငက် in ငေါက်ကံ to chide; တက် in တောက်တက် to make a tick-tock sound) bones making cracking noises.

42.11 ဂုတ်ခြင်း — (ဂုတ်? to be immediate, instant; ခြင်း or according to some ချင်း a verbal formative indicating simultaneous happening = sudden action as in ရောက်ရောက်ခြင်း immediately on arrival, ချက်ခြင်း instantly) suddenly, instantly.

~~For~~ Other combinations with similar meanings are ဂုတ်ခနဲ or ဂုတ်ခနည်း။ ဂုတ်ချည်း or ဂုတ်ခြည်း and ဂုတ်တဂုတ်။
ဘယ်သူ့ဘယ်ခင်း၊ ဘယ်အခင်းဟာ ဂုတ်ခြင်းလှည့်တော်အောက်သို့
ဇော်က when (Sakka, king of the dewas) wondering who or which king or what sort of affair (had caused his throne to become hard) immediately looked down on to the earth.
Nemi.M.Py.34.

မောင်တော်ကို ဂုတ်ခနဲမြင်သည် she sees her dear all of a sudden. Einda.Z.I.23. ဂုတ်ခနည်း instantly Weth.Z.37. သူရဲသူ
ခက်တို့ ဂုတ်ချင်းလာ၍ the brave soldiers appearing in an instant. M.W.286. ရွှေညောင်ခေါင်းမှ ဂုတ်ချည်းတသော် when she suddenly gets up from the golden couch. Mudn.Py.34.
ဂုတ်ခြည်း Bal.Py.18.

42.13 လမ်းဖြတ် — (လမ်း = way, route; ဖြတ်သည် = to cut) a short cut; the usual word in Burmese is ဖြတ်လမ်း the

playwright is fond of employing metathesis, e.g. မီးဖို
for မှိုဖို = bedecked with glass. N.16: သူသယံ fr.
သယံတ္တံ = self dependent. N.4.

42.15 ငြိကရံ။ — (P. tīkā = commentary: ချဲ့သည် - to expand) to
expand in a commentary, to deal with in detail, to dilate
on. ငြိက also appears in other combinations, such as
ငြိကကျယ်ပြန့် ငြိက ဖွင့်သည် See ငြိကကျယ်ပြန့် N.92.
— လွမ်းငြိက ဆယ်ရေငယ်သို့ if I dwell on my grief, it
will lengthen itself to the height of ten Mt. Merus (the
highest mountain in the universe). A.B.L.II.193. တော့ခင်းက
တိုဝိတ္တာဂုဏ်၊ ငြိကကျယ်ပြန့်မိဘူး။ I will not dilate on the
nature of this wood in full detail. Padesa.13. တိုတိုတော့ပါ
လေး၊ ချောလို့ချစ်မိတွေကို ငြိက ဘွင့်မနေပါနှင့်အုံး။ tell me briefly;
don't go on blithering about her beauty and your love
towards her. Than.W.II.190.

42.15 ကျင်း။ — to spread out — to display, dilate on, expand.
သိုင်းဆိုင်သည့် တက္ကသိုလ်ပတ်ဝိုက်ပြာကျင်း you, Taxila of all
the drum-masters, display all the arts in drum-playing.
Dewa.Py.Z.18. ဗျာအာသိုကို ကျယ်ဝိဝိပြာမကျင်းလှိုက်သော်လည်း
though I have not dilated upon my distress in full. Shwenan.
43. တဗျာကို တနိဿာ ကျင်းမယ်လို့ (with the idea of) elaborat-
ing the poem. A.B.L.II.166.

42.22 (သရေ)ပိန် — (သရေ or အသရေ = splendour. See N.2; ပိန်သည် to be lean, thin) to be lean in glory or splendour - meagre in splendour. See သရေ ခွဲမိ: N.112.

တောင်ကျိုးလွင်တန်ခိုးမပိန်ဝင်ဝါလိန်သာ: those mountains, whose splendour is not meagre, are shining brilliantly. Nemi.B.Py.98. ဉာဏ်မပိန်ဝင်ပိန်ဝင်: မှီအရှုံးတူငါခံ my intellect is not shallow; yet as my luck is on the wane, I have only to accept defeat. Pap.Py.Z.16.

43.5 စနက်မီး: — (စနက် a fuse or train of gunpowder; မီး: fire) fire through a fuse, — any mischief, danger, etc. coming to a person through an agency. See စနက်ဆရာ: unusual agency. 110.

မယားသေတဲ့အိမ်ထောင်ကြီးငဲ့စနက်မီး: မယုယကပါလို့ (you, old widower, don't come laying a fuse (talking about love). Mahaw.Py.Z.28.

ထိုစကားကိုထားခဲ့၍အထူးစနက်ကူး၍ ဆက်ပြီးအံ့ leaving those words specially, I will continue (my work) by picking up the thread of the next. Kinwun.My.2. ကြိုးတန်း၍စနက် သွယ်၍လက်ဝယ်မလွှဲပိုင်ရအောင်စီတော့မည် by joining the fuse to the gunpowder (by employing a go-between) I will strive to plan to possess her without fail. Dewa.Py.Z.9. ငါသည် မကြည်ခေါ်သ၊ လက်စမပြယစနက်သွယ်ကြ you and I have tried to work-out-to ruin each other because of malice and anger which have not been settled yet.

Mahaw.Py.Z.16. အမိက စနက်သွယ်သားမောင်ငယ် တင်ကာ ဂြိုဟ်ပါလို့
 -- နှစ်ပါး နောင်လောင်ကာ သွင်းချေပေါ့! because the mother
 lays a fuse and her son sets fire to it, we, two brothers,
 are afire (they are asked to leave the country). Pondaw.
Py.Z.67.

43.10 မြောက်မြာ -- (မြောက်? မြာအောက် for အောက်မြာ. Under; မြာ
 of မြောက်မြာ seems to be redundant) -- in the presence
 of. Cp. မြောက်မြာ ~~xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx~~
 - in the presence of, in front of.
 အရှင်ကွယ်လည်း ပျက်ပြယ်မတော် အရှင်မြောက်လည်း ပျက်
 ကြောက်လွယ် in her master's absence she never neglected
 her duty; in his presence she respected and revered
 him. Nemi.B.Py.8. ရှေ့တော်မြောက်တွင် in the king's pre-
 sence. Mahaw.Py.Z.35. ဒီသာပါမောက် ဆရာမြောက်သို့
 into the presence of the far-famed teacher. Thuta.Py.2.

43.20 အကြံသာ: -- (ကြံသည် = to be firm, solid; သာ: actuality.
 See အကြံသာ: N.14.) in a firm tone. အကြံသာ: is an un-
 usual phrase: the playwright probably had in mind အခန့်
 သာ: in a firm tone.

43.23 စကားစောင်းပစ် -- (စကား = words; အစောင်း = edgewise; ပစ်
 သည် to throw) to throw words edgewise - to hint at
 indirectly - make glancing allusions. Cp. စောင်းကြောသည်
 စောင်းကြောင်းသည် to make an allusive remark, especially

a bad remark. Also စကားစောင်းဖန် 123.

အရှင်သား၊ လွှဲလှေကလီပါပါခါးမည်နေရာတော်သာ၊ မရှင်တို့က
ခင်းနှင့်ပြုပါ၊ ကျွန်တော်မ တာဝန်ရှိပါစေတော့ ဆို၍ အာပူတော်ချင်း
... စကားစောင်း ပစ်ပြောရာတွင် the hand-maidens passed in-
direct hints to one another (so that the princess could
hear it) saying "I shall make our master prince come;
leave it to me , you my friends be just ready with his
seat." R.Ky.Z.93.

43.26 တစောင်းက ။— (တစောင်း oblique position; က = from) from
on
an oblique position — from or/one side or place, in
the position of a third party not intimately concerned.

တစောင်းကနာခံလို့ အတန်ဆိုင်ရဦးမည် I will stand
apart for a while and listen to their words. Shwemyet.
Py.Z.7. စုတိစိတ်ကျလို့ နတ်ဘဝတောင်းချင်သလား၊ တစောင်းက
ဘယ်နေလဟဲ့ do you want to change your nat exist-
ence by being put to death ? Stand aside. Saw.Pe.Py.Z.I.
46. တင်ဘွယ်ဆန်းပြား၊ ငြိမ်ကားလို့ အများဗိုလ်လူပေါင်း၊ တစောင်းနား
က၊ မကြားရအောင် so that the numerous officials and
people should not overhear the sensational plan which I
am about to impart to you. Mahaw.Py.Z.3.

မိန့်တော်ပြန်ကို၊ မတည်မြဲနှင့်ပြဿာကို၊ ငါတစောင်း၊ ကုန်မကောင်း
နယ်စောင်းလှိုက်မယ် those who do not abide by the king's order
I for my part will chastise regarding them as a menace.
A.B.L.II.17. တစောင်းသူကို those nearby. Yama.Yag.I.79.

44.2 ခါးချိုင့်ဝှမ်း — to double the body at the loins, signifying industriousness.

According to the Burmese^{people}, work, especially manual labour, cannot be performed thoroughly without bending one's body.

44.5 ခွပ်(စွဲကာ) — (fr. ရပ်သည့် = to sink) to put force on(oneself) repress one's indignation.

ခန္တိဥပဇ္ဈာန်၊ အာဇာနည်ဇာတိ၊ ဣန္ဒြိယကို ယုံလွန်၍ ခွပ်၍ ချီတက်ပါ။ please exert yourself to maintain the

kingly virtues of forbearance and tolerance. Y.W.D.478.

မဖြတ်ဖြတ်အောင် ခွပ်၍ ပြီး ပြေပေ persevere doggedly till it is achieved. Nat.Lan.21. မြေကို သတိမရဘဲ ခိုင်ခံ့၍ ခွပ်၍ အိပ်
ဗွေ့ကြလေ၏ we could not take any notice of the mosquitoes but just forced ourselves to sleep. Rupa.W.57.

44.6 ဘူးခါ — (ဘူး = aux.reg.particle as in မကြောဘူး I won't tell; မလုပ်ဘူး I won't do it; ခါသည့် = to shake one's head - an indication of denial or refusal - as opposite to ခေါင်းညှိတ်သည့် to nod one's head - denoting an assent) to refuse, deny.

ဘူးခါခါညည်း she flatly refuses(to accept him). Shwenan. 92. ဘူးတည်းတည်း၊ အောင်အောင်အောင်၊ မဆင်းရဲဘူး if you carry a "no" (say no to every enquiry), you will never be poor in life - with a pun on ဘူး = gourd. Prov. Cp. He that tells a secret is another's servant.

သုးဆို ဖုဲမဆင့်ဘူး if I say gourd, I will not say pump-
kin on the top of it, i.e. once I say no, I mean nothing
else. Prov.

44.8 ကန္တကော — (P. kantaka = a thorn, fig. an obstacle,
hindrance, nuisance; စ? = beginning) action leading to
enmity, provocation. Found in such combinations as
ကန္တကောတိုက်သည်— ပြသည်— လုပ်သည်
အသင်းအပင်းများသည်တသင်းနှင့်တသင်းကန္တကော
ပြုလုပ်ကာ မသင့်စတင့်ရှိနေကြရာ the associations are pro-
voking one another and are on bad terms. New Light.8.1.31.
(8).

44.9 တာဝေလံ — (တာ? anticipatory reduplication of တေသည်
to be vile, wicked; လံသည် probably = to measure, by
the arms extended, used as an emphatic word as in တည်လံသည်
to be very long; လေးလံသည် to be very heavy; ဝေးလံသည်
to be very far) extremely vile or wicked. Also found
တာဝေလံနိ. See also ချက်ချက်လံ N.52; သဒ္ဓါလံ N.102. သွက်ချာလံ
N.107.

တာဝေလံ ဘကျင့်ဆိုးသော၊ ရှင်သိုးတကာ ခေါင်ကြီး the most
virulent monk of all the excessively nefarious and vile
monks. Pon.My.Com.47. တာဝေလံ မယ်ခိုက်ကွေးငဲ့ O most
wanton minx. Mahaw.Pv.2.47. တောသားကျင့်တန် တာဝေလံ
you, rustic, extremely despicable in character. Ibid.49.

Sometimes the use seems to be merely emphatic. Cp. use of "devilish, frightfully" etc in English. တာတေလ် ဖွဲလှသော လူဆင်းရဲ ဒါယိကာ။ — the poor layman, unspeakably destitute of means. Pon.Taya.114 သနားစရာ တာတေလ် ^{miserable} poor/wretch of extreme-pity. Dewa.Py.Z.2.

44.12 သိ — also သည်း to increase in violence.

ခွဲလှဲနေသော သည်းထက်ဆိုးပါပေါ့ the fix I am in, is worse than death. Wiz.Py.Z.54. ခရီးသွားလောကွန်းတလောက်သည် သည်းစွာ သော အနားလည်းရှိ၏ a man traveller was suffering from a very serious illness. P.R.W.2. ဝမ်းဇောက်စင်းသည် သည်းသဖြင့် overjoyed. Temi.Z.18. မိုးကြီးသည်စွာလေးကျန်းလှသော when the rain fell violently all over the four islands. Thuta.Py. 118.

44.14 ခွဲတိ။ — (? ခွဲတိသည် = to be persistent) determinedly, stubbornly. Softening of initials is very common in Burmese language. A few of which are: စောက် steep > ဇောက် steepness; စွဲ = adhere > ဇွဲ pertinacity; ~~xxxxxxx verb xxx format xxx~~ ထောင့် > ခေါင် corner; ထူ > ဒူ thickness. See ခွဲတိဝါဂ္ဂတ် N.67.

အထိန်းတော်မလွှဲဘဲ ကျဲလွန်စွာ ကပ်ထားတံ့တွင် while she was hugging resolutely her guardian-maid's neck. Einda. Z.I.369. လူငယ်တို့ တကောင်လျှောက် ချားအောင်မကြာ၊ ရေကန်တွင် ခွဲတိဆင်း၍ လာကြံ့လျှင် by and by a huge orang-outang came boldly down into the pond. Kaw.Py.Z.26. မိန်းမစုဂိုက် - - - လူတကာကို - - -

ရွတ်ခွဲလှိုက်တတ်သည် as in the nature of women who are apt to fall in love blindly with all the men. Padu.Py.Z.18.

ရွတ်ခွဲလှိုက်သံတော်ဦး တင်ပေတော့ဘုရား please force yourself to inform the king of it. Bamdu.Py.Z.75.

44.20 ယောဘူယျ — (P. yebhuyya) usually, practically, as a rule.

Variously spelt ယောဘူယျ ယောဘူယာ

မောဟာဗြောဟ္မဗြိုဏ်မဟုသည့် ယောဘူယျနည်း၊ ဖြစ်သောသည်

as a rule, a woman is full of folly. Maggha.Lin.251. ယောဘူ

ယျာားဖြင့် အသေများ တတ်၏ generally speaking, the patients in most cases are apt to die. Tanaw.W.I.74.

သင်္ကဋ္ဌေးကိစ္စ၊ ယောဘူယျဖြင့် စိတ်ကမငြိမ်း as he usually

regards (shaving, cutting beard, hair etc.) as his livelihood, he never gets tired of the job. Maggha.Lin.71. ထို့မူ

တို့သည် ယောဘူယျာားဖြင့် ငါးသာ ဖြစ်ကုန်၏ those kings, as a rule, passed out to hell only. M.K.W.212. မာဂ်ဒုတ်မင်း၏

ဖွားရှင်၊ ရာတာနှင့် လက္ခဏာဂြိုဟ်နေဟန် ယောဘူယျတူသောကြောင့် as mine corresponds to Mara's birth horoscope in the general features of the zodiacal signs. Pon.My.Com.43.

Also shortened to ယောဘူ e.g. ယောဘူာားဖြင့် ကြံ့ပယ်

ဆောင်လျှို ဆောင်သည့် များတတ်တယ် in the main, most

people are successful in such attempt (to kill the king and get the throne). Yethe.Py.Z.23.

44.23 အလေ့လျော် — (အလေ့ fr. လေ့သည် idleness, wandering; လိုက်သည်

= to follow) to be after idleness or pleasure. လူလေ
a loafer; လင်လေ a roving husband N.138.

ဘယ်ဆီမှာ အလေလိုက်လို့ ဂုဏ်တဲဉ်း ခွဲတဲ့ ခွဲတဲ့ ခွဲတဲ့ which black bitch's
son are you, whom your mother begot while she sought after
pleasure ? Thaton.Py.Z.71. မင်းမိခင် အလေလိုက်ကာ အလေလိုက်

သွားချေပေါ် ကွယ်၊ your foolish mother had deserted us,
to go in search of pleasure. Lu.M.Py.Z.I.30. နောက်လေး

ဒေါင်းမသော်တွေနဲ့ ပျော်ရွှင်နေကြတဲ့ အလေလိုက်နေသလား မသိရပါ

I wonder whether he is letting himself go in happily and
delightfully living with the other pea-hen wives. Daung.

219. အရပ်က မှာ အလေလိုက်လား လိုက်တာတက်၊ မိန်းမတွေ အလေ

ပေဉ်းတွေကို တိတ်တိတ်ချီးထားလား ထားတာတက် does he
indulge in his pleasure here! he does; does he secretly

keep paramours! he does. Myin. Khin.W.II.78. ဒီလိုဘဲ ဘာသာလုံး အ

လေလိုက်ပဲ၊ ကောင်းနေတော့မလားကျပု will you always be after idle-
ness and ill-treating me (translating Que j'endure éternel-
lement tes insolences et tes débauches?) Sayawun.Py.Z.3.

44.26 ထာဘီနား ဂိပ်ခို || — (ထာဘီ or ထာမီ or ထာမိန် a petticoat; အနား
the edge; အဂိပ်ခိုသည် = to seek refuge) to seek refuge
under the petticoat - a derisive term applied to those
husbands relying on their wives' income or wealth.

45.1 အူမ(က)လား || — (အူမ intestine or colon; လားသည် to itch)
the intestine itches, i.e. to have an uneasy desire for
something. Cp. ခိတ်လားသည် = same.

The word^{အူ}/is often used as an alternative to စိတ်
e.g. အူစင်သည် for စိတ်စင်းသည် to be straightminded,
i.e. to be honest; အူတိုသည် = စိတ်တိုသည် = to be
short-tempered or narrow-minded; အူဖြူသည် or အူပွင့်သည် =
စိတ်ဖြူသည် or စိတ်ပွင့်သည် to be merry or jolly.

အူပွင့်လို့ စား(အား)လိုက်ပါဘိ I (ogre) am delighted and itching
with the desire (of eating them; because he saw a ship
approaching his island). Moul. Py.Z.87. ရတတကာ ကျပြကြ
စေ၊ အူယားဖြင့် ကျပြမခံဘူး I must impart this joke (a love
affair between a fairy and a prince) to other spirits; I
can't bear this itching desire (to speak). Sakya.Py.Z.22.

45.4 တသက်ပန် — (တသက် whole life; ပန်သည် to adorn) to adorn
whole life — to be faithful for ever. See ကုသကပန်
N.32.

45.5 မရေရ — prob. for မရေရာ (မ = neg. not; ရသည် to count,
reckon: ကသည် = ~~worthy~~ to be worthy of) not worthy of
being reckoned.

မရေရစကားနှင့် အမေကလွှားလိုက်လေ you boast with
your worthless words. Bein Py.Z.46. မရေရ ဇင်း useless
horse. Ibid.68. ရင်တို့မြှားမဟုတ်တာကို အတင်းကြွေးစကားကြွေး
တဂျည်းသနဲ့ မရေရဟာ မှီ: you (women) are worthless types
of people who talk ill of others, and who are long winded
as well. S.D.W.115. တပဲတော်တို့မြှားတော့၊ တောထဲမှာ ရေရလို့၊
မရေရ ဇင်းရေကြပါတယ် as we, the laywomen are living in

the village we don't amount to much. Saungpa.251.

အကြောင်းမသင့်၊ သတိမစေတင်သည်မင်းကျင့်မရေမရာတည်း without sufficient cause, (the man) was ordered to be executed; the king did not exercise his duties properly. Nemi. Ng.Py.30. မရေမရာ၊ မာန်မြက်ပါနှင့် thoughtlessly and angrily. Thu.This.Py.38. သေချာမှ ရေရာသည် it is worth reckoning when it is done thoroughly. Saga.118. မရေရာ ကပ်ထဲတွင် ကံစပ်၍ ငြိငြိက်သည့်အတွင်း while we, bound by our fate to this hopeless world, are deeply involved in it. Pon. My.Com.56.

45.6 လူပေါက်ပန်း။— (လူ = a man; ပေါက်ပန်း = the agati blossom) a man like an agati blossom which though of a brilliant colour is scentless — a coxcomb.

ဆွတ်ပင်ရုပ်ငါ၊ ပြည့်စုံပါလည်း၊ နံသာလျှင်ခြင်း၊ ဂုဏ်နဲ့ကင်း၊ မှုအဆင်လှ ဆန်းလှပေါက်ပန်းဟူ how ever good looking a man is, if he is destitute of the sweet scent of attributes, he will be known as a mere coxcomb. Ko.Py.16. မြူးစောင်ဥစ္စာ၊ ဂြောင့်ပါလည်း၊ ပချိုတုံး၊ အတတ်မဲ့ဆောင်၊ ကဲ့ရဲ့အဌာန၊ လူပေါက်ပန်းဟူ no matter how wealthy a man is, if he is illiterate and ignorant, he will be derided by all as an empty coxcomb. Lok^a.Py.108. အဆင်၊ မြူသာ၊ အပေါ်ဝါလျက်၊ နှုတ်လျှာပေါ့ဆန်း၊ လူပေါက်ပန်းနှင့် the fop with a skin-deep beauty and a ready tongue. Maggha. Lin.129.

45.8 အားကျ။— (အား = strength; ကျသည် = to fall) that to which

one's strength.
~~the strength of one~~ is directed — what one emulates or
 is envious of.

ဘုရင်မင်းခေါင်ရှုကားမင်းကောရခေမ္မာသညာဘယဒြာ အားကျခံ
 နိုင်မည်နည်း King Min Gaung is a great king; how will he
 put up with your competition. Kandaw.My.52. ရှုကသုဿမိတ်
 အားကျဂျိတုပိုင်နိုင် (they) having no claim to it, yet
 being envious of (my work), tried to compete with and
 imitate it. A.B.L.II.132. ဘယသုဿမိတ်အားကျဂျိတုပိုင်နိုင်
 why should we try to outdo others in making a big show!
Pyinsa.Yag.5. ကမ္မောကန္တဝိတောကန္တအားကျမခံ ကောလိဉာတာရော
 how obstinately you two have been arguing! Okkan.Py.Z.I.
40.

45.11 သိမျှို — (သိပ်သည်း = to put by, store up; ချဉ်သည်း to swal-
 low — cherish inwardly, restrain one's feelings) to bear
 an unpleasant thing meekly.

ဘုအားမခေါ်မကြောသိမ္မိ he never told the secret to
 others but just kept it to himself. Thuta.Py.101. —
 မျှိုလှိုသာခေရုတယသိရောက်ကျ ဗျာဓေ my mind is in deep
 distress; yet I have to swallow it. Padesa.5.

သိပ်ပင်လျှိုမျှိုကြပ်ကာဝယ်ငိုစိတ်သာကတော့ I endure it
 bravely: I swallow it meekly; yet sadness gets the
 better of me. Tetat.88.

45.13 စိတ်ချလက်ချ — (စိတ် = the mind; ချသည်း = to cast down; လက်
 = hand) casting down the mind and the hand — easy in

mind. A few other combinations in which ဝိတ် appears with လက် are ဝိတ်ဝါလက်ပါ enthusiastically; ဝိတ်ဝေလက်ပျောက် in consolation of one's feelings; ဝိတ်ရှည်လက်ရှည် patiently, good-naturedly; probably used first in combinations where လက် had some meaning.

သောတာပန် ဝိတ်ချလက်ချနေပါ please don't worry about anything. Yekin.Py.Z.II.12. ဝိတ်ချလက်ချ သွားပေတော့မှာ just go away with an easy mind. Okkan.Py.Z.II.2.

45.20 နား... ခင် — (နား = the ear; ခင် သည် = to be crammed, loaded) to be loaded in the ears — to sound unpleasant in one's ear. Words such as အင်ထင်ဖင်ရင် suggest the sense of heaviness or constriction. Also ခင်သိ hard and heavy (words, news) etc.

ခင်သိတာနား... အင်ကနဲခင်ကနဲ in Minthida's ears, it sounded heavy and unpleasant. Yama.Yag.I.174. ဟဟသင်သင် ခင်ခင်ဟဟဟဟနားဝဟခင်ဆို such accost as hey! hey! you! you! hi! hi! you fellow, sounds too disrespectful. K.M.D. 91.

စကားသိရင်ကြီးမားခင်ဟ that she had spoken rudely and arrogantly was very unpleasant to me. Bal.Py.3. ခင်ခင်မရော heavy-hearted. Pyinsa.Yag.28.

45.21 ရှေ့နှင့်နောက်ကိုကြည့် — look forward and behind — take into consideration past and future; be cautious.

ငါ့မျက်မှောက်တွင်ရှေ့နောက်ချေငြိမ်သိပ်သည်းလျက် even in my presence, you are not cautious and have spoken very rudely. Widh.Pv.30. အမတ်ကြီး သူခရီးလေးယောက်တို့သည်ရှေ့နောက် ကြည့်တွေးကျက် the four wise ministers deliberating the consequences cautiously. Mahaw.Z.I.44. ရှေ့နောက်အရေးကိုတွေးခေါ် ခေါ်ဝေါ်တတ်သောပုဂ္ဂိုလ်တစ်ဦးဖြစ်သည်နှင့်အညီ as he is a prudent astrologer who can foresee the cause and effect of every event. Ibid.I.230.

45.26 တကျက်ကျက် ။— (?ကျက်သည် = to make a noise) continuous noise, as in တအံ့အံ့ (fr.အံ့) a continuous rancous voice; တခိခိ (fr.ခိ) a continuous giggle; တတွတ်တွတ် (fr.တွတ်) a continuous chatter; တဖြတ်ဖြတ် (fr.ဖြတ်) a continuous flutter; တဟုန်ဟုန် (fr.ဟုန်) a continuous roar (of fire). နီးတကျက်ကျက်ဝေးတသက်သက် nearness causes a constant strife; distance lends fondness to the hearts. Saga. 64. တကျက်ကျက်ရန်ရှာရှယ်ကြောကြော ခိုက်ရန်ဖြစ်ကြ၏ (the husband and wife) always seek a quarrel and often fall out. S.D.W.107. ဗင်ဗေယျာ တကျက်ကျက်ဖြစ်၍ the husband and wife constantly have words with each other. Mr.I.73.

46.3 အိမ်ပေး ။— (အိမ် = a house; ပေးသည် = to give, offer) to offer a house to one's daughter or son) - to marry. Probably an abbreviated form of အိမ်တောင်ကူပေး marriage.19. ဗေယျာတောင် အိမ်ပေး in asking for a wife and marriage. 79. တန့်ဆောင်ချင်းယိမ်းခြားအိမ်ပေးစားလာသို့ marrying one's

children in Tazaungmon (October) and Pyatho (November).

Yama.Yag.I.46.

46.8 ကယှကသိ။ — (augmentative form of ယှသိ-ယှ = to be in a hurry as in ကယှကသိ hurriedly; သိ to trail along in hurried disorder, as in ကသိကသိ = in a hurried disorder) in a bustle, excited haste. For form see ကဝိမ်းကပါ: N.8.

ယသောဂရာ ဗိမ္ဗာဗိမ္ဗာသညာလည်း... ကသိကယှ(ယှ)လျှင်
ဆောရွာသောဘဟန့်ဖြင့်ရွှေတော်စံ့ဝက်ပင်ညှိလက်မဲ့ပွေ့ပိုက်ဦးဖြင့်ဝိုက်၍
queen Yathodayabimba, in excited haste, hurried quickly
forward, caught hold of the Buddha's two feet and touched
them with her head. Kyab.Tava.I.125.

46.15 ယုဒ်ဗိမာန်။ — (ယုဒ် = a hare; ဗိမာန် Skt. vimāna: P.
vimāna, celestial car, palace-chariot, celestial abode)
the place chariot or celestial abode of hare, i.e. the
moon. See ယုဒ်ဝါပွင့် N.34: and နိဂြောဓဗိမာန် the banyan
tree palace, the banyan tree. N.142. For the change of
Skt. "v" to "ဗ" (b) in Burmese, cp. Skt. veda > ဝေဒ
revelation; vyākaraṇa > ယှကရက်: explanation, exposition;
vyūha > ဗျူဟာ = array.

အာဠာဝကသိလှူစံရေဥပဓာန် the mansion in which the ogre
Alawaka dwelt. P.R.W.41. ရေဗိမာန်လည်း the sun celestial car
i.e. the sun. Utena.Py.17.

46.15 ယုဒ်ဗိမာန်ရောသည့်မှာရုဗျာဟုလက်ကိုင်သည့်နွယ် — like the poor

hare mansion falling into the Rahu's hands. See ယဉ်လှေ
ဂူဟူမင်းလက်... ခိုး၍ရုံရုံလှေကသည်သို့ N.32.

46.25 မတထောင်တွင်တကောင်လောက် . . . သွားလိမ့်မည် — only one in one
 thousand women will give birth to such a son as he. မတထောင်
တွင် တကောင် only one in one thousand mothers will
 give birth to such a son; Prov.42.

47.3 ပုလင်တင် — (ပုသည် = to be short, dwarfish; တင်သည် ? to be
 fond of, to love) dear little chap. The word တင် might
 have been used for metrical convenience; to rhyme with
 the preceding word အဆင် and the following ခင်။ This com-
 bination has not been met elsewhere.

47.3 ခင်တို(ကြီး) — (အခင် = stem, skein; တိုသည် = to be short) a
 short thickset man. Often spelt ဂင်တို , as pronounced.
ဂင်ပိန်ခွင် ဂင်တို the one with a flat chest and dwarfish
~~fix~~ stature. Witha.Haw.5. ဂင်တိုဖြစ်သော်လည်း၊ ခေါင်းနှင့်အတော်
တိုက်ချင်သူလည်း ဖြစ်၏ notwithstanding that he was a dwarf-
 ish (player), he always wanted to head the ball. Sun.
14.8.31.(12)

47.6 အစ်(ကြီး)သမက် — (အစ်သည် to catch, capture; သမက်သားမက် = son-
 in-law) the son-in-law whom he caught.
အိုဦးသခင်ရှေ့မှန်းရှင်ကို သမီးသက်ဂျိသမက်တော်အစ်ပါလျှင်
 if you offer your daughter to me, the monarch who possesses

nine elephants and seize me as your son-in-law. Yama.Yag.
I.29. ခွေးဘခင်ထံ...သမက်ဘခင်ပါ ခွင့်တောင်းမယ်ဟာခွတ်ယံ he has come
 to my father to ask to be accepted as son-in-law. Thaton.
Py.Z.81.

47.11 ကိန်းသေ(စက်)။ — (ကိန်း = a number, astrological calculation
 from which a forecast of events can be drawn — state of
 affairs. See ကိန်း N.3; သေသည် to die, be dead) con-
 sistently, certainty; ~~အိ~~ assuredly. Also ကျိန်းသေ။
 Cp. သေသေ surely, certainly. See ပုံသေ N.3.
 စာနုလင်္ဂါဗြဟ္မာအသကဇညဗျဗညုဗြဟ္မာဗြဟ္မာဗိဇ္ဇာသကဏ္ဍိကိန်းသေတာ။
 အပ်သောနှစ် the number of years to be reckoned as the rul-
 ing periods of the sun, moon and other planets (V.Dir.
 Astr.Hind.Sys.p.48 ff.) M.Th.Z.71. ကွမ်းကုန် ခွေးစားပါသူး။ ဘလား
 ထည့်ကုန်ရေကိုသာ ကိန်းသေသေသေကလတ် (if you leave a quid of
 betel and a bowl of water), the dog will not have the quid
 of betel but will, verily, drink water from the bowl.
Sh.Ok.M.107.

အဖိုးမူလျှာ ကျိန်းသေသည့်နှစ်သက်မင်္ဂလာကွန်ဓုမ္မာ the hand-
 maids of Sita, (behave) as if they have certainly secured
Rama, to be the bridegroom for their princess. Yama.Yag.
I.79.

47.12 ပိန်းဘွေ ။ — (ပိန်းသည် to be compact in one mass; ဘွေ or ဓမ္မ
 = middle) the middle of a place usually of a seat or
 throne gilded all over and decorated with jewels.

မုန့်နှစ်စင်းပွေ့လှောင်ပိန်းဗွေမှာ... on the lotus couch

covered up thickly with crystal, green glass and gold.

Wiz.Py.Z.21. ရန်ဂြိုဟ်ဝိနိက္ခေသောဝိ in the annex of the palace where the couch thickly embellished with (jewels) lies. Po.Py.Z.107. ဂုဏ်ရဟ်လုံ့မှိုင်းဂြိုဟ်တော့ဆုံး၊ အိုပိန်းဘုံဗွေ
 ၁၈၈ in all eight directions, it has assumed a very dark aspect. O that centre of the sky hanging with a thick mass (of clouds). ^{Gita.} 108. Also Ibid.118.

47.13 ငြမ်း— a scaffold: fig. manner, way; precedent, support.

See ဆူငြမ်း = a support for anxieties 87; ဆေးသည့်မူငြမ်း the manner of a market woman 110; မက်ငြမ်း the path and scaffold to reach Nirvāna - the path. 97; အလိမ့်ငြမ်း artifices 116; သုံငြမ်း the way of sullenness. 85.

ရွေးကမ်းကိုခွဲခမ်းမှတ်ကြရသည်တည်း one has to take into consideration carefully the precedents of the past. Pyin. W.Py.25. လုံ့လမေးဖြင့် ခွဲခမ်းစိတ်ဝင်ကုန်ခန်ဖြတ်လျှ် with the support of diligence, think things out and destroy the hindrances (in the path of Nirvāna). Thu.This.Py.106.

This word, however, was a favourite of the pyazat in the writers, who used it very much ~~with~~ sense ofနည်း method when an 'any' rhyme is required. ရတံင်းဝဋ္ဋာန်း၊ ဓာသည့်ငြမ်း the way that the spirit had shown and told us. Dewa.Py.Z. 20. အာတသတငြမ်း ဆိုးသွမ်းသူမို့ as he is as rebellious as Azatathat (a prince who killed his own father). Pap.Py.Z.8. ငါ့မေးကြံမြီခိုလို့ relying on my way (of ruling the country) Padu.Py.Z.20. Also Kaw.Py.Z.27. ငြမ်းမပြန်ခံတာမိလုံ့တာမယာယာ

သို့သော်လည်းကောင်း O ideal maiden, you in your own way, want
to repulse me. Po.Py.Z.89. ချစ်ခင်စွာမိမိမူတတ်ကြ the
in which
strange manner/you address ~~me~~ me. Bamdu.Py.Z.79. မော့ဌေးက
တော်အောင်တတ်အောင်အချစ်ကိုမိမိမူတတ်အောင်စောတာဟေ့ hey, wealthy
man's wife! do you with a new method of testing my love,
try to vaunt in a novel way ? Bein.Py.Z.46.

47.15 တောဂူ—? (တော = wood, P. araṇa = wood) wood.

Cp.တောဂူကျောင်း = a monastery in a wood; တောဂူဉာဏ် the
principles of the wood, i.e. of the recluse. 94.

တူဂွင်းတောင်စွဲ တောဂူကျောင်းနေရဟန်းသိက္ခာဗျက်၊
လူလွတ်ဆရာ the ex-monk master who had broken the vows of
a monk, and who lived in a silvan monastery at the foot of
the Tuywin hill. D.P.W.41. သောကာကြောင့် တောဂူခိုလှုံ
because of anxieties, I shall take refuge in the wood (to
renounce the world). Tetat.117. ထိုရပ် တောဂူကျောင်း၌ on
the promontory of the valley of a wood that is pervaded
with fragrance. Ibid.118.

47.17 လမ်းငြိမ်း— (လမ်း = a path; ငြိမ်းသည့် to extinguish, quench)
a path leading to the place where troubles are extinct, i.e.
Nirvāṇa. P. nibbāna = the going out of lamp or fire — the
dying out in the heart of the threefold ^{fire} rāga, lust, dosa,
ill-will, and moha = stupidity.

Cp.ဆောင်ရှိဗ္ဗာန်ငြိမ်းရာမှန်သည့် striving for reaching
Nirvāṇa, the real place of emancipation. Thanwe.Py.5.

ဆင်္ဂါပေါင်တိုင်ငြိမ်းရာဖြစ်သော နိဗ္ဗာန် Nirvāna, the place
where all sufferings are extinct. M.R.W.410.

47.18 အစွက် — (အစ = an edge, a bit, remnant; ဖွက်သည် to con-
ceal, hide) to conceal the edge, i.e. to conceal the clue.
အစ also appears in combinations such as အစတုံးအစတော်
လော်အစပေါ်အစဌာ။

ငကာကလူသရမ်းကိုယ့်မိသားစုတော်လှော်သောလမ်းစွက် let out-
rageous Nga Kaka carry his own corpse on his shoulder and
(go to) death that will leave no traces. Kaka.Py.Z.68.
မပါးခိုးသောလူဆိုလျှင်ဘာဝတွင်အစတုံးလေအောင်အဆုံးစီရင်မည်
I will try to get rid of the thief who stole the paddy
from this world without leaving any vestige of him. Sh.
Ok. M.182. ရန်ထိမျှတ၍အစတော်လော်လော်သည့်အခိုက်ကွပ်ညွှတ်
လျှော်၍ of that danger, the moment he saw its shoots come
out, he destroyed it (nipped it in the bud). Somma.Py.13.
ပင်ပိုင်ကစကားများတို့လားလားများမပေါ်၍သိတော်မူသေးသလား have you
never got a scrap of news from the princess's palace, sire?
Kaka.Py.Z.84. အစဌာရစွေသော ပဋိစ္စသမုပ္ပါန် the chain of causa-
tion of which the beginning cannot be found. A.Th.D.81.

47.19 ဖျိုင် — lit. to be abundant - talk big, boast, brag. Cp. 3)
ဖျိုင်လည် to assume an air of importance, to be presumptuous.
Rupa.Py.Z.45.

သိမြင်တိုင်လျှင်လျှင်လွှားပတင်လျှောက်ပြအံ့ I will narrate
to you (your uncle's achievements), as much as I know

without any exaggeration or boast. Pal.Eg.30. တို့နှစ်ယောက်
 သွား၍ ဘာလွှဲငှားလျှော့ညွှတ်ကျလျှော့ကျ if we two go and dupe
 them by means of flattery not only the property but also
 the two ladies will fall to us. S.D.W.37. မောင်မောင်ဂွတို့လေ
 လာပေပို့ပါ၊ ချိုင်းမိုးလွှဲငှားလျှော့ညွှတ်ကျလျှော့ကျ it would be suc-
 cessful only if Maung^{maung} Ywa and Saya E, all of them, helped
 me by praising me. Mr.I.57.

47.21 ရာဇာဓိပတိ: "— (ဇာတာ P. jāti = birth, origin; hence the
 time and circumstances of one's birth, horoscope; မှေးသည့်
 = to be faded, dim) the horoscope is faded, i.e. to be
 luckless. Cp. ဇာတာတောက်ညှိုး the horoscope is dark or one
 is out of luck. 137. ဇာတာတောက်ကဲ the horoscope shines
 - one is lucky. 58. See also ကံဒုက္ခ to be unlucky. 60. ကံ
 မှေး to be unfortunate. 35. ဇာတာ appears in many combi-
 nations.

ကံဇာတာမှေး၊ ကံသဟာရလေးနှင့် ပြန်တကုန်လို့ပေးသော တောင်
 as my luck is on the wane, I suppose, I'll be a hundred
 times farther away from my darling. Po.Py.Z.38. ဇာတာဒုက္ခ
 fate is poor. Moul.Py.Z.12. ဇာတာချူ sorry fate Shwehin.
Py.Z.81. မှေးကံမှေး၊ မှေးသော ဘွဲ့တလယ်ချော် my past con-
 sequences are dim, how wretched my fate is! Bein.Py.Z.104.
 ဇာတာတောက်၍ to be favourable, as a horoscope. Utena.Py.
58. ဇာတာထွန်းပေါ်နတ်နိုးစောစော when the spirit helped me
 while my star ^{was} in its ascendant. Yethe.Py.Z.9. ဇာတာလည်း
 ပွင့် fortune smiles on him. Zanak.Py.4. ဇာတာမှောင်၍
 to be unfortunate. Utena.Py.137. သတ္တဝါတို့၊ ဇာတာလွှဲငှားလျှော့ကျ

48.17 မေဂိုက် "— for အမေဂိုက် ameri'kan = American. See Introduction.

48.20 ဂိပ်တြာ "— (အဂိပ် = shelter, shade; တြာ = lotus) in the shade of lotus, i.e. the throne room or bedroom in a palace. The author of Sh.N.N. explains that lotus leaves were brought from the forest and placed in the throne room to keep out evil influences. See Sh.N.N.148. Cp. တြာညောင် the divan under the lotus leaves - the divan Git/a.188.

မလ္လင်္ဂေဂိပ်တြာ၊ မှိတ်ပါတယ် ဟောဘိ လaying sad and miserable, on my bed, I tried to shut my eyes, yet I could not fall asleep. Tetat.21. Also ibi4.71. ဂိပ်သင်တြာ မှာ in the throne room (lying on the bed). Po.Py.Z.35.

48.24 ဇေတလာ "— (ဇေ = earth, ground, soil; တ an augmentative particle; လာသည် = to come) throughout the earth, the expanse of earth. So, ဇေတြာလာ in the domain of Zambudipa. 51. Cp. ဇေတတိုက် the ambit of the country, the whole country; လမ်းတလျှောက် the whole length of the road.

သွေတလာကြံတွေးလို့ရှေ့ရောက်မလုပ်ပါနှင့် ညီမောင်ရယ် brother, please don't trouble unnecessarily about your future.

Ukkala.Pya.Z.21.

49.2 ယိုး(ရသူ) "— (fr.ယိုးသည် = to accuse) one mistaken for someone else because of the resemblance.

ထိုအခါသည်ယောယိုးကြလင်းမြင်းတည်း at that time, (the city of Midila) was mistaken for Yama (one of the 6 celestial abodes). Ishan.Maw.4. ဂေယာန်သည်မြင်းတန်ဖိုတူ၊ ယိုးဝှဲတည်း (the palace) bore such a close resemblance that it could be mistaken for Wezayanta (the Sakka's palace). Nana.Py.67. မယ်ကိန္နရီ၊ ရတနာတို့သွယ် Me Kinnari, the very image of a fairy. Bal.Py.37. ရုပ်ဆင်းမြင်ပျော်စရာသွင်ယိုးဆွဲ she has such good looks as to be taken for a fairy. Weth.Py.6.

49.4 တိုင်းအဝယ်တည်းမြို့အခန်းခန်း၊ ရန်အသီးသီး၊ ထီးအဆူဆူ every country, city, palace, and umbrella (king). A reminiscence of ကျွန်းအပိုင်းပိုင်း၊ တိုင်းအဝယ်တည်းမြို့အခန်းခန်း၊ ရန်အသီးသီး၊ ထီးအဆူဆူ - - - - all the various islands (4 great islands), countries, cities, palaces and umbrellas. Seinda.Yad.70.

49.6 ပစ္စု — (? P. pacchada = a cover, wrapper) a piece of cloth usually white, as explained in ပစ္စုဆိုလျှင်၊ ပုခင်းဖြူလှုပ် the word ပစ္စု commonly means a pure white loin cloth. Pora.134. and လိုက်တွေ့တူ၊ ပစ္စုဖြူလှုပ် the couple hugging and cuddling together, wrapped up in a white cloth (blanket). Mudu.Py.39.

In other cases, as here, it means a white umbrella, probably because the canopy is made of white cloth, e.g. လွှတ်ရောင်ဖြူပစ္စုနိုးကြက် covered with a pure white umbrella. (ruling the country). Min.Me.Eg.3. ကြွယ်ပစ္စုတပ်တက်ထူတူ

when the golden umbrella is erected over the head (when he rules the country). Bal.Py.37. မေပေါ်ရေဖြူပစ္စုလှောင် the hundred white umbrellas (the other 100 kings) in the Zambudipa land. Zeya.Yad.26.

49.6 သံ — (probably from မင်းအသံ or ဂုဏ်သံ = the voice of a king) an envoy. According to K.L.D. အဂ္ဂင်္ဂရာတိုင်းဆိုသူကို တမန် one who repeats his master's words (the king's words) is taman; မင်းနှစ်ပါးသဘောတူဆိုသူကို တံဆေး one who tries to maintain understanding between two kings is tanshe; သူ့စကားကို လောကဂုဏ်တရားဆိုသူကို သုံသေး one who listens to other words and replies non committally is ဝေယျာ; လိုသည့်ကို တောင်းလာသည်ကို သံ who comes to ask what is wanted is ဝေယျာ မှာတိုင်းဆိုပြန်စေမကံဂုဏ်သွားသူကို မင်းစေ who accompanies someone to repeat the king's words is minse. K.L.D.252.

ဗညားကျွန်းတော်ဆိုသည့်သံစေလိက်စစ် he sent an envoy to Banya-Han. Han.Aye.54. ပေးသွယ်ကမ်းသွယ်အများပေးတော်မူ၍သံတို့ကို လွှတ်လိုက်စစ် giving a great amount of presents (the king) sent away the envoys. Hman.Yaz.II.14. ဂုဏ်သံတို့သံတို့ယူဆောင် ဖန်သွား၍ the envoys took back the king's answer (to their country). Kon.Yaz.I.227. သံတမန်စေလင်းဒွါလိန္ဒာယော...ငနီ ပါးငရဲကျားပွားဖြူ Nga Nipa, Nga Yegya, Pazinphyn, who were clever in diplomacy. Kala.Yaz.I.123.

49.6 သံဝန် — (? P. savana = ear, hearing) a letter, an epistle. The author of W.L.D. declares that the word သံဝန် comes

from P. savana = hearing; and that it can also be spelt
သဝဏ်က W.L.D.335.

ဝေးရီးဝှမ်းသောလက်ဆောင်သွန်ဆက်သန်သည့် countries
far and near, sent presents and letters (of allegiance)
to the king. Eg.H.119. မင်းအပေါင်းတို့သည်ဆက်သောဝန်ခွင့်လက်
ဆောင်လက်နက်သွန်ကညး...တို့ကိုလက်လွှာပို့၍ all the kings had
to present him with letters of greetings, weapons and arms,
and maiden daughters. Kala.Yaz.I.151. လွမ်းသောဝေရာသဝန်စာ
ခွင့်လက်လွှာတို့တော်လွှာပို့ရာမှ to mitigate her yearning,
you (go) with this letter and discretely inform her about
me. Toungoo.Yad.63. Cp.သဝန်ကြီးသဝန်ငယ် senior and junior
messengers. Hman.Yaz.Ⅱ.173.

တွန်းခွင့်လက်လွှာပို့ရာမှ when
the letter was sent round to the kings of the seven
countries throughout the island. Kutha.Py.264. Also
Yathod.Py.77; M.W.205; M.P.64.

49.7 (ခရီး)မထောက်— (ခရီး = journey; မ = not; ထောက်သည် = to prop up,
stand up — hence မထောက် = a stage) without a delay on
the journey. Cp. ထောင် N.22.

ထောင်လင်းခရီး၊ ထေယျာဓိ၊ ဖြာတနိဝိမ္ဗိမထောက်သို့ ခရီးရောက်
သော် flying along the route of the sky, and riding the
current of air, when you reach her without any delay.

A.B.L.II.242. စခရီးမထောက်လွယ်ကူ၊ အောင် ရောက်သည့်အောင်
in order to reach my destination without ~~with~~ any hitch or dif-
ficulty on the way. Keth.Z.20. စခရီးမထောက် မရ without
resting or camping on the route. Kon.Yaz.II.4.

49.10 တသွန် ။— (? fr.တသွင် = form, appearance).

တသွန် is a poetical expression meaning in a crowd, in a group, and there seems to be no authority for its use to strengthen a comparison, as here. Possibly သွန် was substituted for သွင် appearance, for the sake of un rhyme. Cf. လသိုတသွန် ဖြူလှိုင်လှည့်လောက်သည့် မကွန်မေတ် Ma Kun Me comparable to the moon in appearance. 57.

The substitution was easy as the change from the old pronunciation of — ang and — an has led to some confusion. The change is usually in the reverse order.

49.13 မြန်စေ ။— (မြန်သည် = to aim at; အစေ = state, condition) expected standard. မြန်စေ appears in many combinations, e.g.

ကိုယ်ပြုလုပ်တဲ့ မြန်စေအတိုင်း ဖြစ်ပေါက်လာခဲ့ဘဲ
it has come up to the standard I have expected (has had the desired effect). Than.W.IV.12,
မြန်စေမိသော ဇွန်များ မနိုင်ဘဲ the favourites
failed to win. Sun.1.9.30 (9). မြန်စေသို့မရောက်ဘဲ
မပေါက်ရောက်ခဲ့ပါလျှင် if you fail to attain
to the level you aim at. Chweta.37. မြန်စေ
လောက်မက beyond one's expectations. Khin.
Myin.W.II.69.

Cp. အိမ်ရေ number of houses; ကိန်းရေ number; ဗိုလ်ရေ number of troops — where ရေ means quantity.

49.18 ဓလ္လင်္က " — ? (စ = an old prefix. Cp. Kach. sā jap = odour, from jap = to smell. See ဓလ္လင်္က N.1; လွယ်သည် = to wear over the shoulder) that which is worn over the shoulder i.e. a thread of distinction, worn over the left shoulder and under the right arm; the insignia of nobility.

A salwee of 12 strings is worn by Chief Generals and great Ministers; of 15 strings by people of royal blood; of 18 strings by princes; of 21 strings by ^{the} crown prince and of 24 strings by ^{the} king. A.D.K. 284 and S.Ky.D.I.102. See Appendix X.

49.25 အတည်ကျ " — (တည်သည် to fix, as in ground, be constant; ကျသည် to fall) certainly, exactly, accurately. See တည်တည်ကျကျ N.117.

နာဇာနီသည့်လပြည့်နေ့ညလျှောက်အတည်ကျပါး— as it knew certainly that the full moon would fall on the next day.

Pon.Taya.65. ငါ့ထံသို့ရောက်လာမည်ဟု အတည်ကျသိတော်မူသောအခိုက်ကြောင့် as he felt sure that (the young men) would come to him.

Up.Th.H.I.46. — တရားတော်နှင့်ညီညွတ်သည်ကိုလည်း အတည်အကျသိလိုမှတ်လိုပါသောကြောင့် to ascertain precisely whether it is in conformity with (the Buddha's) laws. Sh.Ok.M.13.

သေသည်ဖြစ်သည်အတည်ကျကျ... မသိရ we could not positively say whether he was still alive or dead. Wiz.Py.Z.44.

50.14 စဉ်ကွင်း — or လွင့်စဉ် (လွင့်သည် to be blown away, scattered; စဉ်သည် to fly off scatteringly) to be clean blown away — absolutely, entirely. လွင့်စဉ် is popularly spelt စွင့်စဉ်။
 ယာယနာမမြဆရာအာရုံအဆက်၌ မဝင်ပါ။ မဆီမဆိုင် ကွာဝေး စဉ် လွင့်လေသည်။ they were not included in the traditional list of the propagators; they were not concerned with it, and were absolutely out of the list. Th.Th.L.51.

50.17 ဝရုဇိန် — P. vajira = diamond. Probably the P. word vajira (ဝရုဇိန်) had been used with its Burmese equivalent ဝိန် as ဝရုဇိန် like in ကောသလသေ့ lion; ဒေါသအမျှက် anger; သိင်္ဂီရွှေ gold. ဝရုဇိန် being hard to pronounce, ဝိ must have been left out and the word became ဝရုဇိန် — usually spelt, however, with ဝ instead of ဝိ, to suggest the P. vajira ဝရုဇိန်။

ဝရုဇိန်ရောင်စွန်းသောဝတ္ထုလေးသည် as if it (the womb) had been filled up with a radiant diamond. Ko.Py.66.
 ဝရုဇိန်ဟူသောဂုဏ် the gem called diamond. M.W.26. ဝရုဇိန်တောင်ကား ဝရုဇိန်ကျောက်အတိတ် ဝိသော တောင် Waraza mountain is completely composed of diamonds. A.D.K.51.

50.20 အဂ္ဂိခံ — (အဂ္ဂိ genuine; အခံ support, something underlying) genuine thing. See ကိယအခံ N.12.

Cp. အကျင့်ဝိသုဒ္ဓိအသိသိများအဂ္ဂိခံအား ဖြင့်ဝန်ခံကြပေမည် all of us, to be honest with it, will have to admit it. Thugvi. (4.2.31).

0.24 လွှဲသံ — (လွှဲသံ to blow away, scatter; အသံ = sound) a harbinger — a song announcing one's coming, usually boastful — sung or begun off the stage.

အရပ်ကြိုက်ကြိုး၊ လေးချိုးလွှဲသံ၊ တဖျတ်တဖျတ် the four verse sonnet, the harbinger, the lyrical and rhymed sonnets that appeal to the mass. Pyinsa.Yag.15. ဂွေတံဆိပ်အမတ် လွှဲသံ လွှဲသံ လွှဲသံ လွှဲသံ enter the gold medalist minister heralded by a boastful song. Bein.Py.Z.18. Also Zawta.Py.Z.75.

50.24 စာဂ — Also စာဂီ 137. P. cāga = liberality, generosity, sacrificing — but many Burmese writers have used this word in the sense of အကျင့် = habit, practice, a deed, morality. Here are a few examples from pya zats.

ဆိုးသွမ်းကျင့်လုပ်၊ စာဂဗျတ်၊ ဆောကယဗျတ်၊ အာ the sot who is wicked, despicable and unscrupulous. Pap.Py.Z.9. အားလတ်ပိန္န၊ ပါပကသျှစ်၊ စာဂဆိုးဝါး the young son Papahein is depraved ibid.8. စာဂဝါး မိမိ wicked and wanton woman. Padu.Py.Z.24. စာဂလွှဲသံ သီလျှံ you old ogre, who are immoral. Wiz.Py.Z.55. စာဂလွှဲသံ အသွင် လွှဲသံ လွှဲသံ လွှဲသံ at me she being vicious beat and railed ~~xxxxxx~~ with malice. Sawmya.Py.Z.69.

စောရပ်မြို့မေခါဝါ၊ စာဂီသုံးကျိပ်လေးသုံးလှေ I shall follow the practice and precedent of a wise recluse. Dewa.Py.Z.27.

50.25 အထုံ — (လုံသည့် = to be fragrant, impregnated with)
leaning, inclination, long acquired habit.

ရှေးကတည်းကအထုံပါသည့် lit. to have predisposition
coming after (to continue in former habits). Maha.My.Py.
8. အင်္ဂါယ အလုပ်၌ အထုံပါသော အတ္တလီးသော သူသည် one who
has a strong leaning towards alchemy. B.D.P.49.

51.1 ဘာသာ — (? P. bhāsa= language, vernacular, dialect; Mon
ဘာသာ = mode, custom) individual belief or choice —
hence in one's own way or of one's own accord; by one-
self. Also ဘာသာ indifferently.

ကောင်းကင်ပစ်လွန်လျှင်ကန်အုတ်ခါးသေကြဲဘာသာ death is a law
of nature, as those staves and brickbats that are thrown
high (naturally fall down). Para.Py.38. ရွှေဆွဲလျှင်ခါးပုံကြီးဆာလှ
သည်ဘာသာသာ တုတ်ကြွေ၊ မိမိငဲ့ (this affair) flurries and
distresses my heart: you yourself had better tell your
mistress about it. Mani.Z.81. ဘာသာအလျောက် ဖွဲ့နွဲ့ ညည်းညူ
ရမည် she makes a long tale of woe by herself. Einda.
Z.I.352. ကျုပ်မြှာမလွှဲသာ၊ ဘာသာဘဲ ပူဇော်ရတော့ မဟာပ I, being
unable to help it, will alone have to propitiate the
spirit. Padu.Py.Z.16. ဘာသာပင် ကူးရကတဲ though I can't help
thinking of her. Shwenan.92. ဟိုသို့ဘဝင်ကြံ့ရှုးပေါ်ပေါ်နေရက
လည်းမိမိဘာသာမနေ၊ ငါကြံ့သို့ မကြာကြာ လာစွှ် when he
gets conceited and off his head, he will not leave me
alone, but come to me every now and then. Up.Th.Th.II.52.

ခွလုံးတော်မေ့ပေမဲ့၊ မှန်းမဆော်မေ့ပါဘူး၊ လေ့လာသာလင်နေ

though (the girls) do not appeal to my heart, I do not entertain dislike to them; I simply keep to myself.

Saungpa.55.

51.9 တောက်ဆတ်ဆတ်။ — or ဆတ်တောက်တောက် — (တောက်သည် = to make short sharp sound, a tick; ဆတ်သည် = to be brittle) petulantly, snappishly. Cp. တောက်ခါး: harsh words; တောက်ကဆတ် = angry disputation.

သားချင်းတောက်ဆတ်သောတတ်မှု if brothers snapped at one another and were in discord. Thanwa.Py.32. ဒေါသမာန်ကြောင့်၊ မြန်ဆန်ကတ်လတ်တောက်ဆတ်ငေါ်တော် because of anger and pride, she is sullen and contrary and speaks harsh pungent words. Bal.Py.53. လင်တောက်ဆတ်လင်ကြွပ်ဆတ် the snappish husband; the quick tempered husband. Yama.Yag.I.47. မင်းသွားငါသွားအာချင်းများ၊ ခဏားတောက်ဆတ်မဆိုင်အပ် you should not quarrel and snap at one another over the question of "who ought to go". Somma.27.

Cp. တောက်ဆတ်ကားဂျား ? petulant and rude. Maggha.Lin. 145. and Widh.Py.11.

51.11 မာရ်နတ်မင်းသမီး။ — The daughters of Māra — the greatest tempter.

Māra — generally regarded as the personification of Death, the Evil one, the Tempter (the Buddhist counterpart of the Devil or Principle of Destruction).

He had three daughters, viz. Tanhā (craving), Arati (aversion), Rāga (passion), who tempted Buddha after his enlightenment. They assumed numerous forms of varying age and charm, full of blandishment, but their attempt was in vain, and they were obliged to admit defeat. See D.P.P.N. II. 611-620; S.N.I.124 ff.

51.15 ချူ — to cull - allure, fleece. See also 30 ချူ culling 91.
 မဆွတ်ဆယ့်ထိထိလူကိုငင်ချူတတ်တာ: it can attract and
 allure those people who have not fallen to it. Thanwa.Py.
 13. တိုင်းသာပြည်သူ့မင်လမ်းချူ do the people of the country
 attempt to cull the path to Nirvana ? Dewa.Py.Z.15. စားဂုဏ်
 ချူကိုဟန်နှင့်ဖြူ... I snare the people for my food by tempt-
 ing them with my appearance. Wiz.Py.Z.21. ကျေးဥလာတော့ကိုလည်း
 တမျိုးချူတာပါရဲ့ဖြူရသမျှကိုတောင်းအုံးမတော်တော့လည်း when Kye U (a
 maiden) comes, I will, indeed, extract money (from him);
 none the less, at present, I had better ask for money as
 much as I can squeeze out of him. S.D.W.53. စာလှိုဆန်းဟန်ဖြူ
 မန်းသံနှင့် ချူလာ... she, as if making advances to me with
 her affected Mandalay accent, fleeces me. Tetat 81.

51.15 ခြူ — lit. to be white: probably refers to a person whose
 blood has been sucked dry ~~and~~ leaving him white in colour
 — to be poor.

ရွှေခွက်ခွေခွက်ခါးပေးရုံဖြူ၊ ငွေခွက်ခွေခွက်သုံးရုံဖြူ he had such a
 stock of ingots of gold and silver that he would never

be poor even if he had given some away, nor would the stock be exhausted if some had been thrown away, nor would he be destitute if he had spent it. Naraw.My.137. တိဗြားကို မြှဲလျှင်၊ မြှဲလှော့မည် မုချ... if they tempt us, we shall be stoney-broke. S.D.W.46. ကုဠုပေါင်း ဥစ္စာ၊ လေးဆယ့်လုံး မြှဲလျှက်၊ ယာစကာဘုန်းတောင်းသက်မွေးတောင်းအပ်တွင် when he, after having completely lost a fortune of four hundred millions, was about to lead the life of a mendicant. G.B.R.28.

51.17 ဇွန်တိုင်းလွှဲ — (ဇွန်: probably ~~fr.~~ ဇွန်တည် = noon, ~~axhalf-dayx~~ ~~from morning to twelve o'clock~~ တိုင်းသည် and လွှဲသည် = to go astray, miss) to be past noon — probably refers to those who have past the prime of life which is comparable to noon.

51.22 ပဏ္ဏာကာရ — Abbreviation of pannākāra; P. panna, a leaf; ākāra = state or condition of writing i.e. that which is connected or sent with donation, present — a special message, present, gift. For form cp. ဒု. ၁၃၄ P. ajatākāsa.N.131. ကိ fr. kilesā = desire. N.95. ဘုရင် fr. bhūjaṅgasīsa = Mahawthāda. N.9. မဟောရ fr. Mahosadha = ~~Mahawthāda~~ မဟောရ fr. Valāhaka. N.127. Generally misspelt ပဏ္ဏာကာရ

ပဏ္ဏာကာရ ဆက်လွှဲကြ၍ they came offering gifts and presents to (their master). Thuta.Py.5.

ဗျားပဏ္ဏာနုဋ်ကညာသမီးဆက်သမီး ဖြ after (the Talaing king) had offered numerous gifts and ^adaughter to him. Pal.Eg.41. မင်းတကာတို့ပဏ္ဏာဆက်သ one to whom other kings

had to send tributes. Utena.Py.8. ငွေကြေးပျက်စီးသွားသောပုဂ္ဂိုလ်
ဆက်သ၍ ဦးနှိုးချေရသည်။ လောကထွတ်ခေါင်ဘုရား you, the apex
of the world, to whom the kings from the eight quarters
of the earth have to pay tribute and obeisance. Mani.Z. 10. ငွေပစ္စည်းတံဆိပ်အများပေး၍ ချစ်သောအိမ်ရှင်မင်းတပါး
because of a huge sum of money as gift or bribery, to let
the losing one win the case. Manu.157.

52.2 ပါးလွှာလွှာ — (ပါးသည် = to be thin; လွှာသည် to cut into thin
slices - be thin) to be acute and sharp; Syns. ပါးလျှာ၊ ပါးရှား
or ပါးလျှာ and ပါးရပ်သည်။
သူ့ပင်မကလေးကလံ ပါးလျှာလှိုက်လှိုက်တာလို့ she is very
acute and sharp. Thami.W.24.

52.3 ကပ်ပွဲ: — (ကပ် = engine; ပွဲသည် to hide) the hidden engine
fig. an underhand plot. Often found in combination ကပ်ပွဲ
ခုတ်၊ ကပ်ပွဲဆင်သည် to hatch a plot secretly.

အာဇာနည်ကပ်ပွဲ: ခုတ်နေသည်ကို အာဇာနည်မျိုးများ သိနိုင်ကြ
ပေသည် the Burmans can see themselves that (those people)
are plotting in Burma. Sun.24.12.31 (7) — လင်ချစ်အောင်
ကပ်ပွဲဆင်တာတတ်တဲ့ ဂျင်ဘုရင် ကတော် O queen who can conspire
to win your husband's affection. Zawta.Py.Z.12.

Cp. မတ်ညာကပ်ပွဲ: တို့ O sly ministers. Buri.Py.Z.12. တွင်း
ညက်ပွဲ: ရဲ့... သပေါက်မ low scheming hussy. Sawmya.Py.Z.46.

52.6 အဂ္ဂဟိန္ဒ — (အဂ္ဂဟိန္ဒ = age; ကွပ် or ကွပ်သည် to sink, pass beyond)
to be past the prime of life. See အဝိက္ခိ N.34.

52.6 ဆွးအိုကြီးမျက်ခွံကြိုက် — aged bullocks love tender grass, referring to those old men who are partial to young wives. The proverbial saying is ဆွးအို၊ မျက်ခွံကြိုက်။

52.7 တာသိုက် — (fr. အာသိုက် = a nest whether of birds or animals) a group. Syns. တစု၊ တရုံး၊ တဝန်း။
သာဝတ္ထိသို့သွားလေ၏သောငါတို့တာသိုက်နောက်ကလျက် when (Buddha) goes to Thawuthti, we will follow him in a body.
Pyat.Py.14. ငါလာစဉ်ခိုက်ယခုကြိုက်ဝယ်တာသိုက်ဝန်းလျား၊ ဘယ်စကားဖြင့် O congregation of monks, what are you discoursing upon, at the very moment of my coming? Zanak.Py.2.

52.8 အညွှာ — (stalk of plants. Tib. nār-pa = stalk) cause, source. See အညွှာလွယ် N.116.
အသီးတရာ၊ အညွှာတခု a hundred fruits from one stem — various manifestations from the principal cause. Saga.133.
သန္တုအညွှာ၊ အဝိဇ္ဇာ လျှင် ignorance which is the stalk (cause) of rebirth. Nemi.Ng.Py.2.

52.10 အပူဇော် — (P. pūjā = honour, worship) worship, the making of offerings; to worship, make offerings. For form where အ is prefixed to the P. words, Cp. အာသရေ P./Siri.N.2. Also အရသာ P. rasa = taste. Found in combinations such as ပူဇော်ပဿ၊ ပူဇော်သကာ or ပူဇော်သက္ကာ or ပူဇော်သက္ကာရ (P. sakkara = honour, worship).

ထီးဆောင်းတကာ၊ ပူဇော်ရာသည် သားမွေစင်ကို the son to whom all other kings will do honour. Weth.Py.5.

... ဝသ ပူဇော်တော်မူ၍ to make offering (on behalf of a royal person) Einda.Z.I.7. ကိရုဏ္ဍာ: ပူဇော်သကာမုဇဇေ (the king) made the people pay respect to the ogre. M.W.313. ဝါလာကျော်ကို ပူဇော်သကာမုဇဇေ ချီးမြှင့် doing honour to the celebrated verse. Thuta.Py.50. ပူဇော်သကာမုဇဇေ ချီးမြှင့် bringing taking a great amount of offerings to show respect. Z.P.K.16.

52.11 ဂဟေဆော်ကြီး ။— (ဂဟေ = metallic cement; ဆော်သည် to strike up, solder; မကြီး a great female) a female who solders — a joiner, go between. See နှစ်ကြားဂဟေဆော်သည်မေ one who solders the two pieces of metal — Komara and Kun Mè. 155. လက်ဂဟေဆော်တို့ပေ၍ I will solder the verses — to compose harmonious verses. Pyat.Py.70. ရွှေနှစ်တန်ကို ဂဟေညှက်စေ့စေ့ ဆော်အံ့ I will try to solder the two pieces of gold firmly (make a match between Pyinsa Papi and the king). Pyinsa.Yag.18. ဝေသာလီမင်းသားတို့နှင့် တသားတည်း ဂဟေဆော်သလို the Wethali princes as if solidly united together. Sh.Ok.M. 42.

ဂဟေဆက် to be united - married. Kaka.Py.Z.58. နှစ်ကြား ရွှေနှစ်တန် ဂဟေဖြင့် ထားကြ as if they were two pieces of gold, have been soldered (married). Saw.Pe.Py.Z.I.23. ဂဟေသမား mediators. Ko.Py.67.

52.22 ချက်ချက်လံ — (?ချက်သည် to cook, be clever, as in ချက်ချာသည် ; လံသည် probably to measure, by the arms extended, used as an emphatic, expletive, e.g. တာတေလံ N.44), well

accomplished. The phrase has not been found elsewhere.

See also သွက်ချာလံ N.107.

52.23 သင်တုန်းထားအစ်မ။ — elder sister of a razor. သင်တုန်းထား is generally regarded as the sharpest knife; and as she, being its elder sister, she is thus, sharper than a razor.

Cp. ပန်းစက္ကူအမေ ပါးလွန်းလို့ she is very thin, (cute); she is elder sister of ^{tissue} ~~breaking~~ paper. Luwun, Py. Z. 11.

52.24 အဝါးဝ။ — (ဝါးသဉ် = to chew; ဝသဉ် = to be full, satisfied) to have a thorough acquaintance.

ဝဗ္ဗန္တရ်အဝါးဝဂ္ဂိဇ္ဇေယျဘဝါးမသွားရှင်သည် as he is well versed in (transcendental power of) bodily movement, he travels without treading on the ground. Para, Py. 6. ဝဗ္ဗတ္တရာအလာအလာအဝါးဝဗ္ဗ in thorough acquaintance with the tenor of the treatise on elephants. Wila, Maw. 35.

လူဝါးဝဂ္ဂိသုတပညာ ပွါးတောင်းရှာဆော့တောင်း realising the true nature of a human being, I go in quest of knowledge.

Pyinsa, Yag. 16. လူဝါးမဝ၊ လူအလွယ်၊ လူမလင်း အမုဉ်မုဉ်

ဝိုင်းရှင် those who completely fail to understand other people, dunces, imbeciles, and fools. Saungpa, 42. [N.B.]

in modern parlance လူဝါးဝသဉ် is corrupted to လူပါးဝသဉ် and it conveys bad meanings — to take advantage of others, be deceitful, etc.]

ဗုဒ္ဓဘိဇ္ဇာနိဗ္ဗာန်တရားကို သိသော အဝါးဝဗ္ဗိကာ Buddha thoroughly knows it to be the fruition of Nirvana. Bawari, Maw. 25.

52.24 ခ်မူးချီလှ "— (? fr. ခ်မူးချီလှ in which မူးသည် = to be drunk, giddy; လှ probably is reduplication of မူး — and ခ် may be a formative particle or perhaps a contraction of ခွာ: = bullock or ချာ: = ear) stupidly, foolishly. ခ်မူးချီလှ: the regular form is changed here for metrical convenience into ခ်မူးချီလှ so as to rhyme with ချီလှ in မူးချီလှ

Cp. ခ်မူးချီလှ: dull and lifeless. Widh.Py.11. ခ်မော်ခိုခဲ thoughtlessly. Sanda.Py.51. ခ်ဝေခိုဝါ heedlessly, uncertainly.

ခ်မူးချီလှ: ကျားဂြာသတတ်ဆိုဘိလတ်သော် (when the fairy) told him that he was swimming foolhardily. Zanak.Py.22. ခ်မူးချီလှ: ဝိတ်ကူးယွင်းချွတ်လျှောက်တဝါဝင်ဒွက္ခကို ဆုတောင်းမဆွေမေ့နှင့် in an idiotic and mistaken notion, don't you err, pray to be able to return to the misery of the abode of human beings and dewas. Pon.Tava.28.

52.25 မူးချီလှ "— (မူးသည် to be mad; ချီသည် to be delicate, in health as ချီသည်) ? completely mad.

This combination is very unusual. မူးချီလှ completely mad, is the common phrase. Probably the playwright, having the word ချီလှ in his mind, was tempted to use မူး instead of မူး as in ကြွက်လောဆန် for ကြွက်လောဆန်

See N.11.

ဆွေမျိုးရင်းချာ၊ မူးချီလှ၊ မူးချီလှကိုလည်း ပင်ရဲမည် (the Burmese words for) consanguineous relative, to be completely mad, (and) to be delicate in health, should be spelt with လလင်း i.e. (Y)K.My.Th.58.

3.1 ရှိန် ~~အိ~~ — ? the power of becoming invisible — ? Sh. ရှိ
(hai) to disappear, become invisible.

53.2 အလား — (လားသည် to go - obsolete except in descriptions of
boundaries — အလားအလာ) going, outline, appearance. Also
appears in such combinations as အလားညိုအလားတူအလားရှိအ
လားညို and အလားအလာ or အလာအလာ: See ဇွဲလား: N.149.

လမ်းညွှန်တိုင်းလိုက်ရသော သူကုန်းခါးလား like a blind man who
helplessly follows his guide. Mahaw.Z.I.173 and also
Nemi.M.Py.21. — ဝသဝတ္တီအလားညိုလွှာ (the city resembles
Wathawadi (the highest of the 6 celestial abodes) Pyinsa.
Yag.17. သီဟိုဠ်လွှာ: သူတို့၏ ဇွဲရာဇဝတ်စွဲဘုရားနှင့် အလားတူတော်မူသော
... မဟာမဟိန္ဒဝေဂျီဇွဲတသည် the noble venerable Mahamaheinda,
who like the Buddha, was the object of the Sinhalese
people's reverence. M.W.194. မျှင်ကြမ်းပိတ်ကြမ်း အလားရှိစင်
(the lining of the colon) is similar to coarse cotton
cloth. W.M.D.47. — တမီးဘောမင်းသားများမှာ အလားအလာကဲ့သို့ ခင်
ခြင်လှိုင်ခြင်သောသည်။ သင်္ဘောမှာ မူအာယက်ကို ခင်ရာသို့ as regards other
princes, they can be judged by their behaviour; as for
your son, there is nothing to judge him by, (because he
does not speak, nor move). Temi.Z.95.

53.2 (ကြောက်ပါ)လိ — လိ = verbal formative, similar to the English
suffix - able. It appears in combination with ဓ , and
ဘွယ် . See ရှိလိ N.93. and လိလိ N.103.

ကျွန်းပါး၏အာကာနန်းနယ်လောင်လိမ့်သော် the golden meteor,
 high in the sky-palace, looks as if burning. A.B.I.II.195.
 လျှာဂုဏ်အယ်တို့သည်ခက်ဆုတ်လိမ့်သော်လျှင် slimy saliva
 discharged from the tongue in a disgusting manner. Mahaw.
Z.I.117. ဂွေတြာကသွယ်လီခစ်အင်္ဂိုသည်၊ ခက်ဗျူကာသည်၊ ကလျှင်
 Manipura, the country of Kathe, which possesses a res-
 pectable army. Pal.Eg.33. ပျော်စွာသွယ်လီ၊ အောင်ဗွေချိသာ၊ the
 joyous victory celebration. Widh.Py.3.

53.3 လိပ်ပိတ် — (လိပ် summit; ပိတ်သွပ် = to stop up) closing
 the summit; second to none. Cp. နောက်ပိတ်ဆုံးလျှင် the
 last man of all.

ဟောလိပ်ပိတ်ဟောလိပ်သတ်နည်း look! here is the most
 efficient way of killing a turtle. Buri.Py.Z.103.

53.3 ခိုပ် — (? Eng.neat) excellent, nice, marvellous - found only
 in colloquialism. Also spelt ခိုပ် Cp. ပိတ် superb.

ဒဂါးခေါင်းခိုပ်ဒေသလောင်းလိပ်ဟောဂွေခိုပ်ကြီးဝင်ကြ by reason of
 the marvellous peacock silver coins (current coins with
 an effigy of a peacock on ^{them} ~~it~~) the people got conceited.
Pyinsa.Yag.38. အခိုပ်ဟန်ကလေး ဖူးစရာနှင့် in a winsome manner
 of behaviour. Po.Py.Z.11.

တို့နှစ်ဦး ဂွေဗိုလ်တယ the way we two brothers smoke
 opium is superb. Bein.Py.Z.36. ခင်တွယ်သူ ခိုပ်ပေချိတ်၊ ခေယာ
 ကိုလ the excellent wife whom he is very fond of.
Saungpa.88.

53.5 လက်ကုန်ခြွက် — (လက် = an arm or hand; အကုန် all the whole; ခြွက်သည် to dive into) to dive into something with one's hand as far as it can reach, i.e. to do one's utmost. လက်ကုန်ခြွက် to show one's utmost skill. Dhamma. Py. Z. 4.

တွက်ပုံအလိုက်လက်ကုန်ခြွက်သည် a necromancer who in accordance with his calculation tries his best. Sanda. Py. Z. 94.

ပညာအတတ်လက်ကုန်လွှတ်၍ he did everything in his power. Kutha. Py. 74. ပရံတိမဂ္ဂဏ်တရုတောဝိကျိလက်ကုန် ကောင်မွန်လှပဆောင်စေခင်း asked the renowned goldsmith to make his best job of (the bangles). London. D. I. 3.

53.7 ပလပွေ — ပရပွေ(ပရ? P. para = beyond - higher in space and intensive further in time, used as an ~~emphasis~~; ပွေသည် = to be confused) very confused, complicated. See appendix X.

အိမ်ထောင်လှူဒါနကပလပွေ entering matrimony involves a very complicated affair. Saga. 139. ဂုဏ်ပလပွေ in a complete mess. Bawa. Py. Z. 26.

53.7 တုလားဂွေမြင်ခွေခွါဘာဘူ — tinsel is no match to her mode of speaking.

Tinsel is compared to one's mode of speaking because of its crackling noises. တုလားဂွေခွေခွါ (like) tinsel trodden by a dog, referring to a person's glibness of tongue. Saga. 6.

3.8 ပလီအို— (ပလီသည် = to be winsomely deceitful; အို = a pot)
a pot of winsome deceit — a sly puss. See ပလီပလာ N.8.

In Burmese, a very stupid person is called အပိုက်အို (a pot of stupidity); a chatterbox စကားအို (a pot of words); a humbug တာတာအို (a pot of flattering deceit); and a windbag လေအို (a pot of wind).

3.9 ထည် — also spelt ထယ် = to be grand, imposing, magnificent;
— to be boastful, arrogant. See ထည်ထည်လိပ်လိပ် im-
posing N.118.

ထည်ချက်ကထည်လေတယ်အံ့သည်ကိုဂိုဏ်းမှာရှိ၍ the notable way
(my left breast) quivers, seems to hint at the arrival of
a visitor. Wiz.Py.Z.18. ထည်ပါဘိ ဆောင်ဆောင် what an
arrogant fellow you are! Bein.Py.Z.18. ခုယ်ခိုင်မြှာတော့၊
ထည်ခိုင်တစ်မြင် throughout the realm, I can boast of this
horse. Ibid.67.

စကားဝါတွင်၊ မလ္လာဘူးနွယ်ဆန်းထူးချက် ထယ်လေတယ် how
strangely magnificent is that magnolia bud! Keth.Z.16.
ထယ်လေချင်ဘူး၊ ဘယ်ကပင်သာချင်သောလေနှင့်၊ မေတ္တာသာ နဂိုရှိပါ မေ၊
I do not want to praise myself; I need not say anything
no matter who wishes to outshine me, because I am endowed
with all ^{the} natural qualities. Yethe.Py.Z.14.

53.13 ဝလ္လဝတော — (? P. vara = excellent, supreme: ညည်သည်
= to speak winsomely. See 37.12; တောသည် = play an
interlude, interfere) speaking in a supremely winsome way.

3.23 ထားထားသည့်သူချင်း — lit. = as among those who itch. A pun on the wordထား which means either to itch or to crave for.

Cp. ထားခေါ်တွင်လောကဉာဏ်လွှာထားလျှင်ဇွေကပ်၍ ထားသတို့... (a wife) is called m̃aya because she is there to allay her husband's itching. Padu.Py.Z.6.

53.24 အစဉ်းသိ — (? စဉ်းသည့် to mince; သိသည့် to know) to know minutely or thoroughly. အစဉ်း commonly spelt အစဉ်း in popular writing, is usually found with the verb သိသည့်. And also in combination with အဝါး (ဝါးသည့် = to chew) thoroughly completely. See အဝါးဝ N.52. Hence အစဉ်းအဝါး။

သဘောတော်ဖြင့်ပျော်ဆောင်ငြိမ်းလည်းဟာကိစ္စသိသည့်ကို အစဉ်းမသိ one does not know thoroughly the difficulty of steering whereby to fetch (the people) in a ship or raft to (Nirvana) Para.Py.40. အစဉ်းသိ to know thoroughly. Saw.Pe.Py.Z.II. 15. ကျွန်တော် အစဉ်းသိပါ I know everything about her. Thami.10.174.

အဝေးအလံးအစဉ်းအဝါးမသိရာသို့သွား၍မင်းမုကုန်အံ့ we will go to a faraway place where we are not intimately known. P.R.W. 166. ~~P.R.W. 166.~~

တောတောင်ခရီးလမ်းအစဉ်းအဝါးကိုမသိက မသိ we have no detailed knowledge of the forests, mountains and roads. Hman.Yaz.III.370. အစဉ်းအဝါး မသိသော သူ့ဘဝလူ့ဘဝ strangers with whom you are not well acquainted. M.K.W.527. N.B.T.

သူ၏တောင်မြား... ကပ်ကာချဉ်း၍အစဉ်းအဝါးမကားဘယ်မြားမေးဝံ့ပါလိမ့် how could one approach his (ogre's) hill, and dare to ask him intimate questions! Pyin.W.Py.63.

4.3 စက်ကွင်း — (စက် P. cakka = wheel; — အာဏာစက် influence; တန်ခိုးစက် power; ခန္ဓာစက် = range; အကွင်း = a ring, circle) sphere, sphere of influence.

လောကဓါတ်ကျယ်ဝန်းသည့်စက်ကွင်းတွင် within the sphere of this wide universe. Weth.Py.72. ခင်းမယ်စက်ကွင်း၊ နယ်အတွင်းမှာ within the jurisdiction of Zinnè. Yama.Yag.I.20. ငါ့စက်ကွင်းမှ ကလွတ်အောင် ခုန်သော်လည်း မလွတ်နိုင်ဘဲ though he tried to jump out of the authority of the famous commentary, he could not clear it. A.Th.D.370.

54.3 မြောင်ချကာ — (မြောင်သည် to be dark; ချသည် to let fall), to darken - make one stupid. A few kinds of darkness that make one stupid are e.g. မိစ္ဆာမောဟ၊ မြောင်ကြီး ကျပ် enveloped by the big darkness of heresy and folly. Maggha.Lin.195. တိလောက၊ ဖြောဟ၊ မြောင်ခွင် greed that (exists) in the three worlds (human, Dewas and Brahmas). Padesa.18. အဝိဇ္ဇာတည်းဟူသော မြောင် the darkness of avizza (ignorance). K.L.D.341.

54.4 (အကြွေး)သိ: — (ကြွေးသည် to say; သိသည် = ? to be capable of) to be capable of saying, i.e. vainglorious. သိ: is explained "to be capable of" by U Kyaw Dun. Ko.Py.Com.51. It sounds probable. Hence အယူသိ: (fr. အယူ) to be capable of believing i.e. to be bigoted. နားသိ: (fr. နား) bearable to the ears; မည်သိ: (fr. အမည်) to be renowned; ရေရှည်သိ: (fr. ရေရှည်) to be able to reckon. See ရင်သိ: N.129.

အယုဒသီးဂျိမေဗြီးစာဝါ... being bigoted, (he) did not resort to charity. Thanwe.Py.25. ကျသိုဉ်စောထီးမေဗြီးအောင် when the king told (the chief queen) harshly, thus. Zanak. Py.96. ဂွေ့နှင့်ဂွေ့လည်းဂျေဗြီးသီး gold and silver beyond reckoning. Nemi.M.Py.17.

54.4 ဟီးစားစား။ — (ဟီး or ဟည်းသည်း = to roar; see ဟီး N.21; စားသည်း = to eat, used as an emphatic expletive as in ဝင်စား N.39.) too roaring - too boastful.

54.5 ကျားလက်ရောက်သမင်သုမပါးချင်လေဟ — you will be like the deer in the hands of a tiger: only when he does not want to crunch you, (you will be safe), at one's mercy. Cp. ကျားသုမပါးချင်လေဟ the bullock will get away only when the tiger shows mercy. Saga.13.

54.10 ဂျာဝင်ဂျာဝ် — (ဂျာဝင် story of kings - history; ဂျာဝ်သည်း = to be long) history is long - it is a long affair, a lot to do. See ဂျာဝင်... ဆို: N.129.

54.13 ကညာဆန် — (ကညာ P. kãññā = a maiden; ဆန်သည်း to go up the river) to imitate a maiden, be girlish.
Cp. ဆန်သည်းကညာ this girl is very much like the royal maiden. Po.Py.Z.15. မဟာဆန်စိုင်းဗဟိုဂြိုဟ် you, the orchestra, who associate yourselves with royalty. Mahaw. Py.Z.32. ဂွေ့ဆန်တဲလူကြီးဝဲကကညာကကညာတန်ကလေးမိုးပါးအုံး

O old fashioned fellow, please do adopt to some extent modern ideas. Padu.Py.Z.13. Also မြို့ဆန် to behave like towns folk: မြန်မာဆန် to imitate Burmese ways.

54.18 ကူဘော်လောင်ဘက် — (ကူသည် = to help; အဘော် = companion; လောင်သည်? fr.လောင်သည် to pour into, add more to; = associate) a companion who helps to add more to — an assistant, helper.

ကူဘော်လောင်ဘက်ကျောထောက်နောက်ခံ a help-mate, and support. Mr.III.18. ဆဂ္ဂအလုပ်အကျွေး၊ ဆေးပေး၊ မီးယူ၊ ကူဘော်လောင်ဘက် (those female sages) who provide me with food, medicine and fetch fire, in the capacity of helpers.

Saungpa.34.

54.25 အထိုင်အနေ — or အနေအထိုင် (နေသည် = to live); / ထိုင်သည် to sit) behaviour.

ကုယ်ပောက်ကြွတ်ဖြား... အနေအထိုင်အရိပ်အကြိပ်ပင်ကြည့်ရှုစောင့်ရှောက်
I shall have to watch my noblest lord's behaviour and demeanour. Einda.Z.I.329. သာသနာကြီးကို... အနေအထိုင်အားဖြင့်...
ကြည့်ရှုစောင့်ရှောက် all should judge the great Lord by his behaviour. Th.Th.W.D.I.111

54.25 ကြွယ်ဝခြင်း — (ကြွယ် or ကျွယ် Mon.ကျွယ် an object of worship kyāk = ~~honour~~; သရေ
Skt. śrī P. sirī = splendour, glory) honour and glory.
Mon.ကျွယ် or ကျွယ်သီ kyāk srī or kyak sī = honour, good name. O.B.ကျွယ်သီ

The author of Kandaw.My.Com. (18th century) explained

ကြက် = a cock; သရေ = အနုစိတ် quintessence — the precious gem in the cock; and he substantiated it with stories. Kandaw.My.Com.13. In most of the Burmese books, the word is uniformly spelt ကြက်သရေ apparently taking it to be the quintessence of a cock! e.g. Yaz.Ky. 82. Thanwe.Py.21. Thu.This.Py.7. Utena.Py.21. But in the Great Shwezigon Mon Inscriptions, inscribed somewhere about 460 B.E. (1098-1099 A.D.) there is a passage - yañ dūn Arimaddanapūr ma das kantir kyāk śrī (the city of Arimaddanapura which is the source of honour). Epig. Ex.Bir.I. 102.

55.3. ဂုဏဝတရေ၊ ပေါက်နှင့်ကျေး၊ ကဲ့သို့၊ ပျက်စွေး၊ ခက်တွဲ၊ သိနိုင်၊ ခဲတာမို့။ "—— the affairs of a king like the Butea tree and parrots, are so confused and intermixed with one another that it is hard to make them out.

When parrots are on a Butea tree, one cannot distinguish between the parrots and the Butea leaves, as both are green; and one also cannot say which are the parrots' beaks and which are the Butea flowers, as both are red. Hence, ဂုဏဝတရေ၊ ပေါက်နှင့်ကျေး၊ ပေါက်လည်း၊ ခိုမိ၊ ခိုမိ၊ ကျေး၊ ခိုမိ၊ ခိုမိ။ Saga.98. မည်သို့ အရေး၊ ပေါက်နှင့်ကျေး၊ သို့ the internal affairs of a state are like Butea tree and parrots. Loka.Py.26.

55.5 အကြောင်းကြံ "—— (ကြောင်းကြံသည် to be concerned, anxious) anxiety, concern.

အစဉ်သနားခြင်းဆိုသည်ကား၊ ဇေတုတ္တဘူတုး၏ အလောင်းကြတော်မူ
 ကိုဆိုလိုသည် never failing compassion means the Buddha's
 great concern (for his disciples). Th.Th.W.D.I.49. ဆင်ဝန်ကတော်
 အလောင်းကြ မေဟုတ် It is nothing the elephant master's
 lady need worry about — no need for her to worry. Saga.45.

5.9 သေသည်ကွန်ထွန်သည်ခွာ: "—— A proverb = a slave on an errand;
 a bullock at a harrow. It means that a slave on his
 master's errand has to say or do nothing but what he has
 been instructed to do as a bullock at a harrow has to do
 nothing but to pull the harrow.

55.13 ခွဲခြမ်း "— (ခွဲသည် = to divide, break; ခြမ်းသည် = to divide,
 split into halves) to distinguish — be judicious, prudent.
 ခွဲခြမ်းစိတ်ဖြာ၊ နက်လိမ္မာသား၊ ပညာရှိများ၊ မြူးမော်အားလည်း to those
 very astute and wise ministers who are judicious and prudent.
Tad.M.Maw.6. ဝန်တိုခြင်းငါးပါးလှိုင် အကြောင်းကို အသီးသီး ခွဲခြမ်း၍ သိနိုင်
 ကောက်ပြီ (the readers) ought to distinguish and under-
 stand the evils of the five sorts of selfishness. S.Ky.D.
II.290. ဦးစောလှဖြူသည်... ဝန်ခိုးတော်နှင့် ကယသိုင်း၊ မကယသိုင်းကောင်း
 သောအရာ... များကို ခွဲခြမ်း၍ သိနိုင်သော ဉာဏ်မရှိ... as poor U Saw
 Hla Pru hasn't the intelligence to distinguish between a
 thing that can and that cannot be saved by the power of
 Buddha. Th.Th.W.D.II.95.

55.16 ခကား(မ)ချွတ် "— (ခကား: words; ချွတ်သည် = to be out of
 place, go astray) to make a wrong statement, to break one's

word. Also found in combinations having the same meaning

ချွတ်ချွတ်လွတ်လွတ်၊ ချွတ်လွတ်

မောင်ဆိုလျက်ကား၊ ချွတ်သည့်မရှိ what you have said is certainly true. Ko.Py.27. သစ္စာချွတ်အံ့သည့်မှ လှောက်သောစိုးဂိုမင်း the fear of breaking one's promise. M.K.W.140.

Confusion between ချွတ် to be out of place, to go astray, and ချို သည် to be destitute of, is common, e.g. လက်ချွတ်လျှ် not to have the use of hands and legs. Padu. Py.2.11 ကံပင်ရှိသောလည်း၊ ဝီရိယချွတ်တတ်သော် though one may be lucky, one may be deficient in diligence. Sh.Py.^{S.}W.I.186.

55.17 ဥပဉ္စ (P. uparājā) a secondary king, viceroy. Usually in the Burmese it means the crown prince. See ဥပဉ္စ N.121. အိမ်ရှေ့နန်းလျှာ၊ ဥပဉ္စတို့ the crown prince who is lord of the Eastern house and heir apparent to the throne. Zanak. Py.3. အိမ်ရှေ့မဟာဥပဉ္စနှင့် Maggha.Lin.47. See also Yathod.Py.27. Nemi.M.Py.14. Einda.Z.I.240.

55.17 လောကဝတ်— sometimes လောကဝတ် (P. loka = world; vatta = duties) the duties of the world; i.e. the duties one owes to the world; social obligation, civil attention. Cp. ဓမ္မဝတ် duties one owes to the laws; ဂုဏဝတ် the duties of the king or duties one owes to the king.

မိမိအိမ်သို့ ကျောက်လာသော နေ့သည့် ဖြစ်သောသူတို့အား၊ ရှေးက ဂုဏ်သုဉ်း ဖောင်လည်း၊ သူတော်ကောင်းလျှင် သူတော်ကောင်း အလုပ်ကံ ကျေးဇူးအထူးရှိပေ သော သူအားလည်း၊ ကျေးဇူးအလုပ်ကံ ချိုသာစွာ ရှိသော်လည်း၊ လက်လှမ်းမီရာတွင် ကျေးဇူးလုပ်ခြင်း၊ အထိုက်အလျောက် ချီတက်တော်မူခြင်း၊ တွက်နပ်ခြင်း၊ ပေးကမ်း ထောက်ပံ့ခြင်း၊ ကျသိုလှော်သော အကျင့် သာလျှင် လိုက်နာခြင်း

လောကဝတ်ဟူ၍ဆိုသတည်း----- if any visitors have come to one's house, even though they may be one's former enemies, if they are righteous treat them as such, if they are those from whom one derives great benefits, treat them as such, by greeting them pleasantly, offering them seats, providing them with eatables and drinks accordingly, looking after them well and presenting and helping them with (gifts and money). Such deeds are called civil attention amongst the people. M.R.W.557-8.

55.17

ပျူငြိ

"— also ပျူဟော (? Skt. brūadhi; P. vyūhati = to speak kindly) affability, courteous in behaviour.

လူလင်ကာသာပျူငြိ ဆန့်ဆို merely speaking courteously as a youth. Nemi.B.Py.13. ချစ်ရချစ်ရာ ချစ်ပျူငြိနှင့် --- with loving behaviour and courteousness. Bal.Py.7. ဂွဏ်ယောမုက်နွှာ နှင့် ပျူငြိဖြူဖြူ --- with a smiling face (she attends to her husband) cheerfully. Manu.339. ပျူငြိစကားဖြင့် ဖျဉ်သို့ဆို၏ he spoke courteously thus. Z.P.K.94.

လူနွယ်လူမြူ ပျူဟောဖြူ (those forests, gardens and fruits) behave courteously like human beings. Wila.Maw.25. Also Manaw.Py.14. and Nawade.Yad.35.

55.21 ထုတ်ချောက် "— (?ထုတ် = right through, as in ထုတ်ထုတ်ထိ or ထုတ်ထုတ်ရှောက် reached right to the spot; ချောက် ? fr. ချင်းပေါက် or ချင်းရှောက်" see. တောက်ကြောင်း why N.159; စကောက်

မြစ်အောက် north - ချင်းသည် = to bore, pierce
to get through) getting right through, straightway,
directly.

နိဗ္ဗာန်ထုတ်ချောက်မရောက်မချင်း until one reaches right
up to Nirvana. Nemi.B.Py.56. သည်တစ်ပါးလူလိုကထုတ်ချောက်ငါ့အကြံ
မြောက်ကမ္ဘာ this time, I have completely achieved my
intended object. Pon.Taya.69. သိလူကွန်ဘိုချွန်ချွန်ထုတ်ချောက်ဝင်
လာရောက်သည် the servants of the ogre-king have bravely
entered right to (the king's presence). Dewa.Py.Z.10. ချက်
ခြင်းထုတ်ချောက်နန်းရွှေမြို့ကိုလက်သို့ရောက်အောင် so as to make
the golden city fall right into my hand. Pap.Py.Z.6. and
Mahaw.Py.Z.15.

55.22 မြောက်မြောက် - an onomatopoeia — such as pattering of rain
drops or dew-drops etc. In this case the word refers to
the noises of quick foot steps.

ရွှေချပ်ရက်ဖြည်းသက်မြောက်မြောက် the rain pattering
softly and ceaselessly for seven days. Zanak.Py.62. ဘဝါ
မြောက်မြောက်ဆီခွင်းပေါက်လည်း the pattering sound of the
falling snow. A.B.L.II.228.

55.24 ခမ္ဘာ့ဆောင်းကျယ် - Jambudīpa, which is ten thousand yojanas
(leagues) in extent.

Jambudīpa is one of the four Mahādīpas (great con-
tinents), which are grouped round Mt. Sineru. This con-
tinent is ten thousand yojanas in extent; ^{ten thousand,} of these four
thousand are covered by the oceans, three thousand by the

Himalaya mountains, while three thousand are inhabited by men. D.P.P.N.I.941; S.N.II.437.

See also မြူ N.4; and ညာတောင်မြင်သွေ N.25.

55.25 စကားသွင်း ။ — (စကား = words; သွင်းသည် to put into) to put words into someone, to instil ideas. Cp. အယုံသွင်း to seek to gain the confidence of someone; စားသွင်းသည် to try to convince, persuade.

မင်းသမီးကိုလည်း ကျွန်ုပ်စကားသွင်းပါမည် I will also prepare the mind of the princess, S.Ky.D.II.403.

56.1 သွားရှည်ကျ ။ — (သွားရှည် lit. water of the teeth; ကျသည် to fall) to water, as the mouth at sight of something delicious to eat; fig. to be in ecstasy on seeing a lovely object. Popularly spelt သရေကျ . Also သရေယို သည်မယားကိုလက်ငင်းတင်၍ချက်ခြင်းပင်နေရမလားဟု သရေယိုကျ (the people) being stirred with envy, said "should he give presents at once and then take her as his wife instantly." S.D.W.178. မီးလောင်သောဝက်အနံ့သည်သစ်ပင်ပေါင်းပင်နှင့်ယှက်မိအနံ့များ ကွဲပြားစွာတူကြောင်း မိမိမှာ သရေယို၍ လာလေ၏ as the smell of the burning pig is quite different from the smell of trees, bushes and flowers, it made his mouth water. W.O.B.No.72.372.

56.1 ပေါက်စလတ်လတ် ။ — (ပေါက်စ = that which begins to come out; လတ်သည် to be fresh, new) those people who have just reached the age of puberty - young bachelors and maidens.

အပျိုပေါက်စ a maiden who has just come of age; ကာလသား
 ပေါက်စ a beau who has just come into the world; လူပျို
 ပေါက်စ a young bachelor.

သက်ငယ်လတ်လတ်ဆွတ်ဆွတ်ကြင်သော ခုတ်ပျိုတော်တို့က
 those lovable maiden-fairies who are quite young in age.

Naraw.My.119.

56.3 အကဲခတ်။ — (အကဲ = the quality of a person. See အကဲလုပ်
N.28; ခတ်သည့် to stamp the value) to decide the quality
 (of a person) and assign his value - to assay, appraise.
 See မျက်နှာထား ခတ် N.19.

မယာက္ခေဒုတ်မြာဖြင့် အကဲခတ်လွှလေ how wrong was I the buffalo
 spirit in appraising him? Kula.Py.Z.49. Also ibid.46.
 ကိုယ်ဂုဏ်းကျိနှစ်ပါးအရည်လျက်ကိုခတ်လျှို့အပ်မည် I shall appraise
 the attendants in their two qualities - (mental and physic-
 al) - and give them appointments. Wiz.Py.Z.30. တွေ့ကံတွေ့
 ခတ်ဂုဏ်သည့်လျက်ခတ်ရခဲ၏ it is easy to set values on gold
 and silver, but difficult to assay people. Prov.

56.3 နားအပ်။ — (နား the ear; အပ်သည် to give in trust) to give
 the ear in trust. The more common phrase is ပါးအပ် to
 give the cheeks - to put cheek to cheek. Probably because
 နား and ပါး are often used together as in နားပါး = the
 ear, the playwright wrote နားအပ် instead of the more
 popular phrase ပါးအပ်။ See N.89.

6.3 လောလောဆယ်။— (လောသည့် = to go on doing repeatedly, hurry.

See လတ်တလော N.29. ဆယ်?ဆဲ = verbal affix denoting the immediate future e.g. ရောက်ဆဲ about to arrive), instantly, at once, forthwith. Syns. အလောတလောလောသည့်ဆယ် and အလောတလော။

လောလောဆယ်မျက်မှန် instantly in front of the eyes.

Yama.Yag.I.143. အချိုးခိုခိုနိုးတပုဒ်လုပ်တော်မူ၍မည်ဟူသောကြောင့်၊ လောလောဆယ် ရေးပြန်သည်မှာ - - - no sooner had he said that he would write an introduction than he began to write as follows. Boycott.159. ယခု လောလောဆယ်၊ ခွဲခွဲကွဲကွဲမလိုလားသေးကြောင်း that we don't want an immediate separation (of Burma from India). Deedok.13.6.31 (27).

56.3 လက်ငင်း။— (?လက်ငင် to take with the hand) without delay, instantly, on the spot. opp. အကြွေး debt, arrears.

ခဏလက်ငင်း၊ နဂါးမင်းသို့၊ ဆောက်ခွင်းပို့လေစေသည် instantly without delay, she was conveyed to the king of the Nāgas.

Buri.Lin.65. မရှည်လက်ငင်း၊ အသီးကင်းက before long, when (the blossoms) of the tree began to fruit. Thu.This.Py.30.

ဇွဲးဘမင်းအား လက်ငင်းရှေ့တည့်ချွတ်တန်သည်ဟု when the Buddha knew that his father was on the point of being delivered there and then (from the miseries). Dhap.Py.2. ကေန္တ၊ ချဉ်ပေါင်ဟင်းခွံ၊ လက်ငင်းတွေ့ဆုံ၍၊ တံငါတော့မည် I shall straightway have roselle curry put before me. Up.Th.H.I.118.

56.4 ကန်ကန်ဆိုင်ဆိုင်။— (ကန်ဆိုင် = -ကန်သည် to kick, to delay as in နွေးကန်သည် and လေးကန်သည် to be tardy; ဆိုင်သည် to

delay, hesitate, as in ဆိုင်းသည့်ဆိုင်းလင့်သည့် to put off, vacillate) reluctant, unwilling.

56.5 (မင်္ဂလာ) ဆွတ်လွတ် — (ဆွတ် ? an emphatic particle as in (ဖြူဆွတ် very white; လွတ်သည် to be free from - used as an emphatic expletive. See ကျွတ်လွတ် N.23) absolutely, utterly - generally associated with emotions.

ရဲနိုးမသွေလောင်လည်သည့်ဆွတ်လွတ်ကြွေမတတ်မျှ (he) was completely overcome with grief owing to (his love for) the queen. Mudu.Py.47. သမုနတိကာ: ဆွတ်လွတ်ကြည်စွာ လွန်ဝမ်းသာ၍ - - - His Majesty was thrilled with delight. Thuta.Py.44.

(the mother) said thus (to her son) in a very pleasing tone. Kutha.Py.213.

56.5 ပျိုဆွတ် — (ပျိုသည် to be young; ဆွတ်သည် = to be the highest, topmost - used emphatically in ပိုဆွတ်ဆွတ် (very tender), ဆွတ်ဆွတ်ဆွတ်: (well grown), ဆွတ်ဆွတ်ဖြူ (very white), ဆွတ်ဆွတ်နီ (very red), ဖြာဆွတ်ဆွတ် (very grey; with a complexion of the admired olive colour). Bagyidaw's Queen Mè Nu is said to have forbidden the use of ပို as in ဘူးသီးပိုသည်

the gourd is tender, and ordered the substitution of ထွတ် . From the examples given it is clear that she was wrong in equating ထွတ် to ခဲ — ထွတ်ထွတ် is also used as an intensive but apparently only with ခဲ and ခဲ = red.

ပျိုထွတ်ဂုဏ်စွန့်ထိုက်ကျွန်လည်း those servants who are very young and competent. Min.Nu.Eg.51. ခဲထွတ်ထွတ်ထွတ်ထွတ် ထွတ်ထွတ်ထွတ် tender, well developed and very young. Weth.Py.37. ပျိုခဲထွတ်ထွတ်ထွတ်ထွတ်ထွတ် the embryo-Buddha, who is very young. Thu.This.Py.10.

56.6 ညှင်းပျောင်း— (ညှင်းသည့် to be gentle, as in ဖြည်းညှင်းသည့် to be gentle and soft, လေညှင်း gentle breeze; = to be soft, gentle) to persuade gently, coax.

6.8 ဂျားစား ။— (ဂျားသည် = to aim at, intend for; စားသည် = to eat, used as an emphatic expletive. See ကျီစား: N.12) a love sweetheart. Also spelt ဂျီးစား၊ ဂျဲစား။

သွင်းပို့ကာ၊ သစ္စာမှတ်ထား၊ ဂျားစားစောင့်ရှောက် having sent in gifts, and plighted troth, he guards his intended bride. Maggha.Lin.176. ဘယ်ယောက်ျားမှ ဂျားစားသို့မမြင် I haven't seen any man to become my lover. Pyinsa.Yag.3.

ဂျီးစားတထောင်လင်ကောင်တယောက် one husband out of one thousand sweethearts. S.D.W.42.

ဂျဲစားချစ်စိုက်တိတ်တိတ်ဩဇာကယ် foolishly and secretly with a lover. Yama.Yag.I.42.

56.11 တခုလပ် ။— (တခု = one, probably one husband or wife; လပ်သည် to be empty, vacant, disengaged) a person disengaged from a wife or husband - a divorcee, a widow or a widower. There is, however, a difference between တခုလပ် and မုဆိုးမ a widow or မုဆိုးမ့် a widower, nowadays, e.g. a woman who loses her husband through divorce is called တခုလပ် but through his death is မုဆိုးမ See. မုဆိုးမ့် N.96.

တခုလပ်ကျိဉ်း၊ တလင်ကွာကျိဉ်းတွေ့သိသည် like a man who looks for a divorced wife finds a woman who has divorced her husband — he finds what he wanted. Saga.51.

56.11 ဖျတ်ဖျတ်လော ။— (ဖျတ်ဖျတ် = a flutter; လောသည် = to hurry, speed up. See အနှင်လော N.13) to be in a hurry, out of impatience. Cp. ဖျတ်ဖျတ်ခါ to shake in a violent flutter; ဖျတ်ဖျတ်လှသည် to toss violently from side to side.

အသံကန်ထပ်လို့မြို သူ့မျက်မျက်လောကျ (that dove)
coos at the top of its voice repeatedly at a great rate.
Saw.Pe.Py.Z.I.15.

6.11 အရောင် "— (ရောသည့် = to mix or associate with;ဝင်သည့်
to enter) entering into associations — taking liberties,
making free with. Also အရောင်ဝင်"

တဦးသော မိန်းမကိုယ်ပြုသောနှင့် အရောင်စေ့ပြုလျှင် making a girl
to enter into familiarity with that hermit. S.Ky.D.I.167.

ကျင့်အရောင်ဝင်၍ကျင့်ကို ခွဲမလေးစော် if (a king) becomes
familiar with a karen, he will call the ^{king} karen "my little
sister". Saga.5. အရောင်အရိုသေတန် "familiarity breeds
contempt". Ibid.130.

သီလရှင်မယ်ကင်းသည် အရောင်ဝင်မထေရ်မင်းရေးသား
မင်းမင်းရဲကား as the nun Me Kin took liberties and disres-
pectfully wrote the letter. Up.Th.H.I.223. ငါ့လှောင်စောင့်နတ်
ကိုတယ်တော့မှ အရောင်ဝင်မလုပ်ရ you must never be free
with me, this spirit of the banyan tree. S.D.W.18.

56.13 ဘိုဇွေ "— old hair, metaphorically used, denoting age. See
စွာဇွေ: N.12.

56.14 တလုလု "— see လု N.4.

56.14 ဘွားခွားခွား "— the teeth (like) a cattle-pen. In Burma,
generally a cattle-pen is fenced round with straggling logs,
planted in such a way as to leave spaces between them but

close enough to prevent the cattle from getting out. Thus
 သွားနွား(ခဲ) probably refers to an old man with many gaps
 in his teeth. Cp. Eng. "old woman's tooth", a wooden
 router plane.

6.14 နားပန်း — (နား = the ear; ပန်း = ? around, as ခါးပန်း the
 waist of a mountain, ခါးပန်းကြိုး a band around the waist,
 belt) around the ear — ? the temple. နားပန်းဆံ an ear
 lock; ခေါင်းနံပန်းကြိုး lit. the head and temple swell up —
 terrified; လှည်းနားပန်း lynch-pin.

လက်ညှိုးနားပန်းတော်မြဲသည် လက်ဝဲ နားပန်းတော်တိုင်ဖောက်
 ... ဘင်းကျပ်တော်လည်းရှိတော်မူ there is a band stretching from
 the right temple to the left (across the forehead). Th.S.
B.I.18.

56.16 အလှိုင်ကြိုက်ညားမြဲဖြင့်သားဂုဏ်ကိုသေတောင် ငါ့သားငါ့ —
 alludes to Asātamanta jākata.

A young man, at his parents' desire, had to come back
 to his old teacher to learn the Asātamanta, The teacher,
 knowing that the parents' wish was but to let their son
 know how wicked women were, asked him to take his place
 in washing, feeding and looking after the teacher's blind,
 decrepit and aged mother, with instructions not to forget
 praising her beauty while he was carrying out these duties
 and to repeat to him what passed between them.

The youth did all he was bidden, and blind and decrepit
 though the woman was, passion was kindled within her; so,

one day, she broke in on his compliments by saying that if he really desired her, he should kill her son who was an obstacle to their union. The youth refused to do such a vile act to his own teacher, to which the woman replied that she herself would kill her dutiful son.

The young man told all this to his teacher, who then made a wooden figure of his own size, wrapped it up head and all, and put it upon his bed.

The old woman took an axe, groped her way along by the string, put up by her son for her, and when she thought she felt her son, brought down the axe right on the figure's throat - only to find that it was wood. See J.I.147-150.

56.20 ဆော့မကြာ" — (ဆော့သည် = to be quick, swift; မကြာ = before long) quickly, soon. See အသော့ = in a hurry 74.

နောင်တေးကိုဖြင်လှာလှိုဆော့မကြာမနေနားကြီးသွားရမည်တာ
seeing the future calamity, I, without delay or rest, will
have to go away. Kaw.Py.Z.37. ဆော့မကြာ၊ နတ်ဘိလူးမင်းမိလ်သင်း
ပင်းတို့သက်ကင်းလွှာ၊ မြေမှာသေဆုံးပါလိမ့်မည် soon, the army
and the hordes of the ogre-king will lose their lives and
fall dead on to the ground. Wiz.Py.Z.28. မကြာဆော့လျင်
quickly and without delay. Nemi.M.Py.53.

56.23 (ယဉ်)သမု " — (ယဉ်သည် = to be elegant; သမု P. sam muti =
to be called, proclaimed - သမုတိနတ် or သမုဒုတ် = a king;
ညာသမု = right hand queen — in flattering reference

to any girl) elegant royal maiden.

ယခုတော့သမုတ္တကဉ်ကလုကာစိတ်ဝေး now, because you
have no kindness towards this elegant girl. Bamdu.Py.Z.54.
ယဉ်အရမိုဝင်သမုတ် 0 lovable maiden, elegant and delicate. Bein.
Py.Z.79. မေသမု ibid.105.

57.1 ခရာ "— ? to wheedle, fondle. Syns. ချော့ညှုထေ့ခွံ့၊ ပလီ၊ မှု၊ မှု။

Hence as often used as a noun. See ခရာဗို winsome 91.

ခရီးခရာအပျိုပျိုသင် those winsome women, those young
maidens who are learning to fly (just beginning to exercise
their wiles). Yama.Yag.I.30. ခရာဗိုတဲ - - - ကိုညှော်သည့်
charming visitor. Wiz.Py.Z.21. ခွေတက ခရာဗိုတယ်တာချိတ်
ဝကက: your emerald lips can wheedle much; your words
are sweet. Tetat.20.

57.6 ခွံ့ပင်ပျို "— graceful seedling, graceful young plant.

ခွံ့ပင်ပျိုဂုဏ်မင်းမျက်ခွံ့ညှိုသလား: 0 graceful sister,
do you look distressed? Thaton.Py.Z.6. ခွေဟန်သူယဉ်ပင်ပျိုက
လေးတို့မှာရိုးမဲ့သူတို့တိကယ်ကောန်ဂြိုဟာမှီ as the elegant maiden
of the golden Hanthawady city have their own-lovers to
elope with. Dweme.Py.Z.12.

57.10 အဝှော် (မကြာ) "— (အဝှော် Skt. adhvan = stretch, length -
both of space and time. P. addhāna = a long time; (ခ
= not; ကြာသည့် to take long) (in a short time.

ဂျဉ်လျာသောကာလအဝှော် a very long time. M.P.77.

ဤဒ်အဓိပ္ပာယ်သည် ခရီးကိုမဟော၊ နှစ်ကာလကိုဟော၏ in this instance the word အဓိပ္ပာယ် 'adun' does not denote distance but time. S.Ky.D.II.87. သားကဏ္ဍေးကွန်၊ ဖြစ်တော်ညွန့်၍ အဓိပ္ပာယ် ဂြုဉ်ညောင် for a very long time, it passed from the sons to the grandsons, and then to their offshoots - great grandsons. Maggha.Lin.24. သားတော်အစဉ်၊ ဖြစ်တော်အဆက်၊ ဖြစ်တော်အညွန့်၊ အဓိပ္ပာယ်ဂြုဉ်ညောင် တည်ထွန်းရပ်အောင် that (that tank) may endure for a long time through succeeding generations of sons, grandsons and remotest descendants. Kon.Yaz.II.57. အဓိပ္ပာယ်ဂြုဉ်ညောင် for a considerable time. Po.Py.Z.11. တယူရရာ အဓိပ္ပာယ်ဂြိုဟ်သင်္ကေတ Ganges which is one league (in width). Tazz.45. အဓိပ္ပာယ်ဝေကျွန်း၊ ဂုဏ်နာဂီရိနန်းသို့ to the far away palace in Ratanagiri. Saungpa.196.

57.10 ဆေးလေး ။— (ဆေးသည် = to be clean, deliberate as in ဆေးဆေးသည် to take things easily; နှေးဆေးသည် to be deliberately slow; လေးဆေးသည် to be tardy) very slowly, taking long time; ငေးဆေး is also found. Apparently from those rhyming combinations mentioned, the non-rhyming combinations ချမ်းဆေးသည် to be peaceful, ငြိမ်းဆေးသည် to be quiet, tranquil, must have developed.

မဂ်ဗျေအိမ်ဖြင့် ညှိမ်ဆိမ်ဆေးလေး၊ ဖြိုစိမ်ဗျေသည် you, who think of sending peacefully and quietly (all the beings) in the boat of Path (to Nirvāṇa). Para.Py.60. သာယာ ဆေးလေး၊ မေးသော အခါ when asked pleasantly and gently. Zanak.Py.34. တိုင်ပင်ဆွေးနွေး၍ ဆေးလေးစွာ ဖြေရသည် ကိစ္စ the affair, that

ought to be discussed and carried out cautiously. Mahaw. Z.I.64. စကားဆေးလေးသွေးရင်းတို့မေးခွင့်တော့ please do not waste time by asking me about my daughter. Saw.Pe.Py.Z.I.36.

7.11 ကညှဲ — ? to ingratiate oneself, crave, entreat. See Appendix X.

ဝလံဘူကမ္ဘာမေတ္တာနိပမောညပါဘူ in wiles, I am as good as any girl; but, I will not ingratiate myself with (you). Saw.Pe.Py.Z.I.21. ရောဇာတိသုန္ဒရီအောင်လုပ်ကံပြုပါလို့ ကညှဲကာခေါ်လျှင်မဝေတာပေဘူးလားအောင်တို့ Would it not be proper, if we entreat him to guide us ton(the city), my friends? Bamdu. Py.Z.65.

57.12 လက်ဂိုးကြီး — (လက် = a hand - workmanship; အဂိုး : bone , stalk, lineage; ကြီးသည် to be big - used as an emphatic / original hand - of the original manufacture, old and genuine. Opp. to လက်ဆန်း: N.65.

ရာဇဝင်နိပါတ်၊ ဇာတ်အိမ်အများ... လက်ဂိုးကြီးလားခွဲသည်
I have regarded histories and religious stories as too stereotyped; so I have dispensed with them. Zawta.Py.Z. 83. လောကီလက်ဂိုး တရားကြီး များ the old original laws of the world. Th.Th.P.D.268. ရောတိသန္တိဋ္ဌာယာရ ခေယော လက်ဂိုး လျှမ်းတို့ အလို့ according to those standard books such as Zawtithandantathara. M.Th.Z.4.

57.13 ခါးလယ်က တက်သည်ချ — (ခါးလယ် centre of hip - halfway; တက်သည်ချသည် or တက်သည်ရှိန်သည် to pull oars quickly) to

pull oars from half way. A term used in boat races; said of a boat which having half overlapped the other boat puts on a spurt and beats it.

57.14 အရောင် ။— (ရောင်သည် = to put into an enclosure or cage) putting into a cage - enchantment, ensnarement by wiles.

See ရောင်ဘက် the art of ensnaring. 91.

မခါကြီးဆိုသည်သည်မဒကလေးလက်ကိုင်တစ်ခုနှင့် အရောင်အဖို့က် ကောင်းသည်ဟုသတင်းကြားသည် I hear the news that a Ma Kha Gyi, using a young lady as an attraction, is very clever in ensnaring people and fleecing them. S.D.W.37.

57.15 မျက်နှာဖြောင် ။— (မျက်နှာ = the face; ဖြောင်သည် to shine, be brazen) brazen face. Generally appears in phrases မျက်နှာဖြောင်တိုက်သည် to attack with brazen face, to display effrontery.

မျက်နှာဖြောင်သူထား she puts on a brazen face (in spite of her love affair with the other men). Tetat.104. မျက်နှာဖြောင်တိုက်သင်းဆိုလိုက်သည်ကား with an effrontery, he said thus. Pyinsa.Yag.36.

57.16 မိဘ မောင်ဘွား ။— parents and brother. See မိမာတာဘွား: N.138.

57.18 အင်္ဂိုက်ကိုခွပ် ။— (အင်္ဂိုက် = pit of stomach, wind; ခွပ်သည် to fight, as cocks) to hit in the wind. A term used in

cock-fighting. An experienced fighting cock always goes for the vital spots such as the head and the wind . Also အရှိုက်ကိုထိုး to give a blow in the wind , as in boxing.

57.23 အာရလှူ "— (ရသည့် try to get; လှူသည် to roll from side to side, or about with an effort) trying to achieve something with an effort. Cp. အာရလှူ trying to achieve one's purpose; အာရလှိုး striving to get; အာရသည့် striving persistently; အာရလှည့်သည် trying to do doggedly.

တယ်အိမ်ကိုမြင်ရော့ထင်ရတင်ချအာရလှူလို့ဂွတ်ကူးဂွတ်ကူးခွင့်
it seems to have seen the decoying cage; so (the dove)
coos and coos in trying to get (in). Saw. Pe. Py. Z. ^{I.} 17.

57.23 တာရဝပ် "— (or တလဝပ် fr. ^{တာရ ဘဝပ် စပ်သည့် ၆ join} ~~တလဝပ်~~ and the letter ~~ရ~~ probably is an emphatic particle. See ဒုတိယ N. 10.) continuously, without intermission. See also Appendix X.

လူးလာပြန်တရုတ်ပြုံးပန်းခတ်သည့် နွယ် they flutter to and fro ceaselessly like bees buzzing to suck flowers. Yama. Yag. I. 68. တရုတ်ဆိတ်ထီးကဆိတ်ကြီးအပါးဖြူငွေသွားကိုအကုန်ဘော် လှိုဟန်ဘော်သည့်အသံကို (listening) to the continuous bleating of the he-goat who shows all his silver teeth by the side of the ^{big} she-goat. Kaw. Py. Z. 32. ပင်နံသာ ရှေးစွေးတာရဝပ် (the forest) is filled throughout with the smell of sweet scented wood. Po. Py. Z. 60.

တလဝပ်ပြုံးပြုံးဆဲအောင်ဘိနပ်ပွဲခံရေကြ you are slapping each other with slippers ceaselessly without a pause. Bein. Py. Z. 48.

58.2 မန္တရ: မန္တရ်သော: သံဉ်မြတ် — (မန္တရ: Skt. mantra = P. manta - magic charm, spell incantations; မန္တရ် fr.mantra, as ကောရ် = fr.makāra = fish; မာရ် fr.mara = death; သော: Skt. Ṃ = the sacred syllable or symbol used in invocation at the commencement of prayers and at the end of Vedic recitation, e.g. သော: အသကတဂုဌာဉ်စေ Ṃ! may his age be 100 years long. K.Th.R.I.107; ဉ်^Ṃ is another form of သော: e.g. ဂါထာဟူက ဉ်ပါစှ an incantation is not complete without "Ṃ". Saga 27; မှတ်သဉ် to blow) to blow away danger, or bring power with magic incantations.

58.2 စုတ် — (? Mon. စုတ် tsut to put in, as in စုတ်ဂဉ် tsut kaui to administer medicine, use sorcery) - often used with မန္တရ: မန္တရ် and ဂါထာ = a verse, verse of charm.
မန္တရ: ကုဉ်စုတ်ဂဉ်အခါမုဉ်သဂုဉ်သိ:တိုကိုသိ:စေစှ he made the mango trees bear fruits, though out of season, by reciting magical charm. M.P.336. မန္တရ်ကုဉ်စုတ်ဂဉ်သွာ:က if you go reciting the incantation. Kyab.Taya.II.12. ဂါထာစုတ်ဂဉ် saying a charm. U.P.D.128.

58.16 အဉ်မြတ်သောက — (အဉ်မြတ် fr. ငြိသဉ် to meet, anticipate, receive, welcome; တော = honorific particle; သောက to prop up, maintain, assist) to send out someone to receive or welcome.

အဉ်မြတ်သောသဉ်သောကဂုဉ်သဉ်ဂဉ်ခေါ်ဂဉ်ပြန်ပေါ့ I have sent (someone) nine times to meet you. A.B.L.II.169. မောင်ကဉ်မြတ်သောကသဉ်ပါသဉ် I am on my way back,

I shan't be long now. You ought to send out someone to welcome me. Sawmya.Py.Z.64.

အကြိုတော်လင်စေရန်--ဆင့်ဆိုလျက် order to wait in readiness to receive. Tanaw.W.I.55.

58.24 ဂြေ့ "— to be abundant. Syns. ဂြေ့. N.130. ဂြေ့။

ဘုန်းအင်ဖြူလွေ၊ ဇာနည်ဦးလွေသည် အိမ်ရှေ့နန်းပြန် the crown prince, heir apparent to the throne who possesses great glory and enormous power. Pal.Eg.30. လွမ်းလွေ၊ ဂြေ့ဆင် abounding sorrows crowd upon me. A.B.L.II.210. ဘုန်းရှင်ကြွေသည် အိမ်ရှေ့စံကို the dweller of the Eastern house, who abounds in glory. Pap.Py.Z.9. and Wiz.Py.Z.4.

58.25 စကားဂြက်နှောင် "— (စကား = words; ဂြက်သည် to be joined by intersection or intermixed; နှောင်သည် to tie) binding words.

Cp. မိတ္တကလျာချစ်ညွန့်ဖြာသျှိမေတ္တာ ဂြက်နှောင် affection, as with spreading tendrils of love, binds the friends.

Utena.Py.17.

59.1 ယွန်း "— to move, go, come.

နေဗဟိစွန်းရှေ့ရှေ့ယွန်းခဲ့ the sun moves gradually towards the outer path ~~karikaranga~~ (tropic of Capricorn).

Ut.Taw.103. နိဗ္ဗာန်ယွန်းသော် when the Buddha departed to

Nirvāna (died). Nana.Py.10. တေမဝန်အာဟနဉ္စပါသိ၊ ယွန်းလှ

ရွှေဆန် how pleasant and lovely the Himalayas

(forests) are! (the season) is verging towards summer.

Padesa.7. နောက်ဂေါယာကျွန်းသူဂြိုဟ်ယွန်းသို့ like the sun setting
in the western island. Daung.152. ယွန်းပေတော့ buzz off.
(Modern slang.)

59.9 (၄၉) ပျိုး "— (အပူ distress, grief; အစ = an edge, beginning;
ပျိုးသည် = to plant) to plant the seed of distress.

— ကုသိုလ်ပျိုးက to plant meritorious deeds. Thu.This.
Py.68. သဒ္ဓါစေ့ပျိုး သီလကျိုးက planting the seeds of faith
and exerting oneself in righteousness. Ibid.32. ဘုရားရှေး
တို့ကြား၍လုပ်ကာ ပျိုးရမည် you should repay his kindness with
interest. Mani.2.51.

59.9 ကွက် "— peaceful spot. See ခိုင်ကွက် N.18.

59.10 ပက်ပါ "— (ပက်သည် to throw^{or toss}/by a scooping motion, as
water with the hand — to come into contact with suddenly;
ပါ ? a reduplication of ပက် : sometimes ပက်ပင်းပါ
where ပင်း has probably the same root as ပက် ~~where xxxxxx~~
~~xxxx and xxxxxx seems to have single root, e.g.~~ Cp. ပက် < ပင်
= even though; မက် < မင် to be fond of; လက်သည် < လင်
သည် to be bright; ဝိုက်သည် < ဝိုင်သည် to be round) meeting
face to face suddenly, confronting.

လူချမ်းသာကိုပက်ပါလင်လင်သာရမင်၏ you have plainly met
with the bliss of man. Para.Py.53. သနားစရာဆင်းတုရာကိုပက်
ပါလင်လင် ရင်ဆိုင်မင်က။ when he saw plainly the pitiable
beautiful girl right in front of him. Kutha.Py. နောင်မြင်စွမ်း

အခင်းပက်ပါ။... ရွှေကျကျကျကျသည့်တကား the facts confronting one in this banyan forest are that the tracks lead into it. Dewa.Py.Z.29.

ဆွမ်းအလွှင်းနှင့်ပက်ပင်းပါတွေ့သည့်နွယ် လိုက်ing suddenly coming across the remains of food (of the monks). Wiz.Py.Z.25. ချဉ်းရောင်အလာနှင့်ပက်ပင်းပါတွေ့ရာတွင် right in front of the two Chin brothers on their way. Po.Py.Z.99.

59.10 လေးသက်လျာ "—(လေး = young, small; အသက် life; အလျာ what is apportioned) young sharer of life — sweetheart, young wife. See သက်လျာ N.12. Cp. လေးမယ့်မူရာ the behaviour of that dear girl. 110. လေးမယ့်သက်လျာ this girl's sweetheart 96; လေးသူဇာ beloved Thuza, like maiden 147. လေး occurs also in names of Burmese girls လေးခင် a young darling; လေးစိန် small diamond; လေးမယ် young maiden; လေးရွှေ small piece of gold.

ဘုံကသစ်နော်လေးမယ့်ဆွေနှင့် with the beloved queen who dwells in the mansion of Mutchi — the Sakka queen. Padessa. 2. လေးသူဇာတမ္ပာ Thuza-like maiden. Tetat.109.

59.13 မျိုခဲ "— (မျိုသည့် to swallow; ခဲသည့် to bite and hold fast) to try to restrain one's feelings. See သို့မျို N.45. မျိုလိုသာခဲရတယ်သဲရောက်ကျဉ်းပွေ I have to suppress numerous distressed and troubles with an effort. Padessa.5.

59.16 သူရကန် "— (P. Suriyakanta) the sun gem, the sun.

သရကန်ရှိရ်ခရ်ရ်သို့ like the rays of the crystal
 sun. Maggha.Lin.270. သရကန်ဆယ်ဆူသို့ သည်အပူရ်ကို to
 assuage this distress which is like (the heat) of ten
 suns. Shwenan.82. သရကန်ညောင်... ဟိဘက်သို့ပြောင်းတော
 မလင် the sun is getting tired, it seems to have
 moved to that side (set). Bamdu.Py.Z.33. သရကန်ဆယ်ခရ် a
 သည်ခွယ်... ဆွေးရ်ပူရ် I am ~~seething~~ with grief which is
 like ten suns beating on to me. Bein.Py.Z.100.

60.5 ကံအို — (ကံ Skt. karma; P. kamma; Rx deed, act - fate,
 luck; အိုသည် to be old, ugly) luck is ugly - to be un-
 lucky. See ကြမ္မာအိုကံ to be unfortunate. N.131.

အာကြောင်းကံ အို luck is weak. Kula.Py.Z.23. Cp. အိုချူ
 လေကံ Ah! what an ugly fate! Sekkein.Py.Z.39. ကံကော
 တ်ကံပျိုငယ် I this unlucky young orang-utang. Luwun.Py.Z.
37.

Cp. ရှေးဖြစ်ကုသိုလ်အကြောင်းအိုလူကုသိုလ်ကံကွဲဖြစ် because
 causes of his past deeds were ugly, his human form had
 been changed to a buffalo's. Bamdu.Py.Z.43. ကြမ္မာကံပယ်အို
 သံသရာ ခံရာဘိလေတော့ how revolting my intention was! (he
 intended to kill the king, his benefactor). I shall have
 to suffer for it in this state of transmigration. Yethe.
Py.Z.24. ခိုမိတ်ကံပယ်အိုဘယ်လိုအရေးလုပ်လို့တွေးရမတူရ် the omen
 is bad; I wonder what does it indicate! Lu.M.Py.Z.II.6.

0.8 (ဆွေ)လက်ခံလွှင်း။— (ဆွေ:သည့် to be distressed; လက်ခံ what has been left by the hand — unfinished or incomplete work) remains of distress, continuity of distress.

သခွတ်စားငယ်ပြည်သမီးရှင်းလက်ခံလွှင်းကြောင့်ရန်တင်/ပွယ်သည် because of the old grievance, concerning his own daughter, the king of pied trumpet flower tree (Asura country) declared war on Sakka. Padu.Py.Z.6. အဓိကကုသိုလ်မှုထိုဝင်၌ယုံ ယုံယွင်းယွင်းလက်ခံလွှင်းနှင့် in those affairs such as meritorious deeds, his work was scrappy and incomplete. Maggha. Lin.65.

ရန်လက်ခံ ကြောင့် because of the old enmity. Kaw. Py.Z.14. ဘယ်တော့အခါမှလက်ခံတုံ့ကြမ္မာမဟုတ် it (craving) will never come to an end. Ledi.Taya.I.39. သင်နှင့်ငါသည်မကြည် ခေါ်သလက်ခံ မကြည် as we have not forgiven old en-bitterment. Mahaw.Py.I.16. ဘယ်အခါမှ လက်ခံသတ်ရုံသည်အမှား ရှင်တော့မည်မဟုတ်ချေ this error will have lasting consequences. Sh.Ok.M.145.

60.11 မျက်မှန်းကျိုး။— (အမျက် = anger; အမုန်း hatred; ကျိုးသည် = to break, burst) to burst out in anger and hatred - resent, bear malice. Also spelt မျက်မှန်းကျိုး but ကျိုး seems to be correct. See K.My.Th.49.

သူ့စေ့ကိုင်လည်းမျက်မှန်းကျိုးတတ်၏ he was in the habit of entertaining hatred towards other people's wives. Kala. Yaz.I.134. သူ့စွဲကိုင်လည်းမျက်မှန်းမကျိုးရ one ought not to bear malice towards other people's wealth. Th.C.Phy.2. မင်းတို့စာရံ မျိုးမျက်မှန်းကျိုးကာ ချိမ်းကြိုးတမ္ပ a king's anger, when once

he bears resentment against someone, is like a thunderbolt.

Maggha.Lin.150.

ဂုဿောဘုရားကား၊ ချွေကံချွေကြီးဘွယ်ဝံပယံသာဘောဂါရေ the state of a sage does not cause jealousy, as he has no property with which to lead a comfortable life. Ko.Py.25. ဘုရားသာမယားကိုလည်း ချွေကံချွေကြီးတတ်၏ he is apt to bear malice towards other people's families. Kala.Yaz.I.292. ဓမ္မေယျဟောတေ ဇာဂ္ဂုရ်ဂ္ဂုရ်၊ ဖိုးနွယ်ချွေချွေ၊ ချွေကံချွေ၊ မကြိုး the king known as Sampeya, whose glory rumbled like thunder, and who is free from malice. A.B.L.IIY366.

60.11 ဇာန်အိုက် — (ဇာန် P.māna = pride, arrogance; အိုက်သည် to feel warm, hot) to show hot displeasure, anger. Cp. အဇာန်အိုက် to be at a loss) စိတ်အိုက် to be worried N.128. အချွေကံအိုက် to be wild with anger. Bein.Py.Z.28. ဇာန်အိုက် is found frequently in pya-zats.

ဇာန်အိုက်တဲအရေးဖို့၊ အလေးမမူသင့်ပါဘူး ကိုဘုရားလား as this is only an outburst of his anger, please don't take any notice of it, my noble brother. Bein.Py.Z.56. — မယ်ဇွန်လွကိုဒေါသ ဇာန်အိုက်... ဝဉာဏ်နှင့် the king being furious with Me Mun Hla, banished her from the kingdom. Bamdu.Py.Z.48. ချွေကံဇာန်တော် အိုက်ညှုတုဟကာ ဂိုက်လိမ့် it would incur their displeasure and they ~~thms~~ would bind me and beat me. Bawa.Py.Z.17. ချွေကံဇာန်ဆူအိုက်၊ ဂြာတော့မိ၊ ဂိုက်လိမ့်မယ် (my mother), seething with fury will end by beating me. Po.Py.Z.20. Ibid.74.

ဥာဇာန်တော်အိုက် the royal anger. Thaton.Py.Z.92.

1.8 လူပျိုဗျား — (လူပျို = a young bachelor; ဗျားသည် to flush through, as blood, air). a youth whom puberty has just flushed through — a lad just at the age of puberty. Cp. အပျိုဗျား a maiden just arriving at pubescence.

အမုတ်လူပျိုဗျားငယ်ဝှံညီညီချမ်း — (လူပျိုဗျား the time of dusk when young dandies parade themselves along the road. Toungoo.Py.Z.46. — ဂွမ်ကညာ ပျိုဗျား a young maiden. Sawmya.Py.Z.72. Also Toungoo.Py.Z.45.

61.13 အသက်ဦးဆံပိုင် — (အသက် = life; ဦးဆံ hair from the head; ပိုင်သည် to possess, rule over) one who rules over life and the hair of the head which denotes the noblest part of one's body = an absolute monarch.

ဗည့်သုတို့၏အသက်ဦးဆံကို ပိုင်သော ရေကြွေသမင်း ဗည့်ရှင် မင်းတို့သည် — the kings of the countries, who are the exalted lords of land and water, who rule over the people's life and hair of head (i.e. who have complete authority over the peoples). Y.W.D.416. ကျုပ်တွင်အဗွန်သက်ဦးဆံ တို့ပိုင်ရသည့်ရှင်တပါးမလားမချော့ရှင်ဖိစောက်တဲ့ to tell you the truth, I have a good old despotic wife called Shin Mi Baw. Luwun.Py.Z.38. အသက်ကကျုပ်ဦးဆံကိုတောင် ပိုင်သတဲ့ (the king) rules over not only lives but the tips of our hair (we are at his disposal). Thaton.Py.Z.92.

61.20 အသက်ဦးဆံကမ္ဘာကျသောသိရဲကျမိနိုးရ — the woman who always knows everything even the dropping of a spoon in any house —

— she knows everything, ^{so} much/that even the dropping of a spoon in a house will not escape her.

61.23 လန့်လှိုတက် — (လန့်သည် to be turned back; လှို verb.affix; တက်သည် to climb, increase) to be turned back very much; probably used for strong emphasis. Cp. အရှက်ဆိုးအကြီးတန် လန့်လှိုတက် so ugly as to be repulsive. 61.

62.7 မျက်ဝါးထင်ထင် — (မျက် = the eyes; အဝါး intimate acquaintance. See N.52. ထင်သည် to be clear, plain) intimately acquainted with and plain to the eyes — very plainly or clearly.

ရဟန္တာဟူတကလုဗိုလ်ဆိုသည်ကား၊ လောကလောကော၊ မျက်ဝါးထင်ထင်ကောင်းကင်လွှားလွှား၊ ပျံ့သွားမထင် I have only heard all the people talking about the Arahats; I haven't personally seen them flying across the sky. Pyat.Py.26. မိမိရှားကို မျက်ဝါးထင်ထင်၊ တွေ့ရမည်မူ when he was confronted with the queen. Yathod. Py.74. ငါတို့အားကား၊ မျက်ဝါးထင်ထင်မင်္ဂလာမည်၊ ခြံစည်ခဲတို့စွဲ ဝါကား it is too difficult a task to see him in person. Widh.Py.14.

— မျက်ဝါးဝဝ၊ ရုပ်ဒေသကို မတ်ဖြတ်ညှော် he examined round the place very carefully. Thu.Hmy.Py.41.

62.11 ကျိဆယ် — See ကျိးစား N.12.

62.16 ပက်ပင်ပါ — See ပက်ပါ N.59.

62.17 ပေါင်ဖြေဖျော် — to superadd lengthwise, as in ဆံပင်ပေါင်သည် to enlarge a switch of hair by adding — to get oneself mixed up. Cp. ပေါင်ညှောက် chousing. 91.

ငါးရာပေါင်းသားတသောင်းကွက်လေးနှင့် the one thousand desires
increased by another five hundred. Nemi.Ng.Py.2. ငါးရာသက်ကား
မေးထွက်သူတောင်သူဝယ်ပေါင်းသော် when my life escapes from
me and places itself in hers. Omma.Py.15. ချည်ရည်ဆိုက၊ ပိုးပေါင်
ချင်... the cloth skirt wants to add itself to the silk
one, i.e. wants to imitate the silk skirt. Saga.26.

52.22 အချက်ကျ — (အချက် ? -fr. ချက် navel = the mark; ကျသည့်
to fall) to fall on the mark — exactly, precisely, aright,
duly. Cp. အကွက်ရ။ N. 14.

မညာလက်နက်၊ အချက်ကျသင့်၊ အရှင်ရှင်ကို ဆောင်တော့မည်
with the weapon of my wisdom, I will duly execute my
master's business. Mahaw.Py.Z.42. ဝန်စကိုညွှန်ပြလိုက်ကြပေါ့၊ အ
ချက်ကျကလဲ ဂုဏ်သွယ် they have displayed their abilities
as ministers, nevertheless, if they don't act aright they
will be a laughing stock. Bein.Py.Z.21. အချက်ကျ စကားပြောကြ၊
သံတော်ဦးတင်စမ်း tell me in precise words (all about it).
Ibid.22.

ရွှေထီးရွှေနန်းကို ပေးအပ်မည်လော၊ စစ်ပြုမည်ဆိုလျှင်လော၊ အချက်
ကျကျ သိရအောင်အမိန့်တော်ပြောမည်လျက် send an explicit reply whether
you will hand over the golden umbrella and palace or fight
against me. Zanak.Z.12. အချက်ကျကျ၊ ကြွေးငှာလျှင်လျှင်၊ ခုဖြစ်ခဲ့ပြန်
which I have been transformed into a monkey — a veritable
disgrace. Shwehin.Py.Z.113.

63.1 (ခေးနား(ခေးရာ)) — (ခေးသည့် to be different, unlike; နေးသည့်
~~toonest, xpenchx~~ used as a reduplication as in ခေးနေး fr.

အစား = a kind, sort; သားနားသည် fr. သား သည် to be neat, spick and span) distinctively, explicitly, precisely.

ဟရသေနကစာစပ်ဆိုသောစကားဖြာထင်ထင်ရှားရှားနားသိသာချေမိ
Thenaka
what ~~thaxnaka~~ has just said, is quite clear and explicit.

Mahaw.Z.I.126. နာကျည်းဝေဒနာမေ့ရကက၊ မှာရှာတော့မူလှိုက်သေးသည်ဘုရား
ယု၊ ဇာနီးအောင်ကျောက်ပါပေ please make it clear to her (the queen)
that I gave you (this ^{message} ~~message~~) while bearing this unbearably
painful suffering. Pon.Taya.19. သိသာဇာနီးနားသိသာချေ
တောင်း please go and ask for (the throne) from your
father so as to make sure of it. Pap.Py.Z.4. ဇာနီးအောင်ဘယ်အ
ခင်းရပ်လှိုက်လှိုက်လှိုက်လှိုက်လှိုက်မိတော့ ငါတပည့် my pupil, please
explain to me clearly what it is about. Po.Py.Z.37.

63.6 မှိုနီ— (for ထမီ or ထဘီ pronounced ထမိန် thamein =
as ထမင်း x rice is pronounced အမြင်း : in some localities)
woman's skirt, petticoat.

Such abbreviations are quite common in pya zats, e.g.
ခင် fr. ဘခင် father 66; ငိုသန္ဓေ for ပင်္ဂသန္ဓေ to be con-
ceived N.149. ပိုက်ရို for ကပိုက်ရို a state of disarray .
N.9. ဘော fr. သဘော N.19.

မိန်းမတွေနဲ့ (the girls) trailing along their skirts.
A.B.L.II.11.

63.10 ဝက်ပါ — (ဝက် P. vaṅka, crooked, bent, curved; ပါ P.
pabbata, mountain) a curved mountain. See ဝင်ပါ N.89.
ဝက်ပါ — Vaṅkapabbata - a mountain in Himavā to which

Vessantarā was banished with his family. It was thirty leagues from the Ceta country, and sixty from Jetuttara. See J.P.VI.518:519: D.P.P.N.II.801. Weth.Z.33.67: 78.

The Vaṅkapabbata in this play is situated at Bahan a locality in Rangoon.

63.11 ကျွန်ကျစ်ဦး။ — probably for ကျွန်ကျစ်ဦး my first love. The word ကျွန် (I in the possessive form) is changed to ကျွန် (lit. an island), to rhyme with the preceding word ညွှန်။ See တွေ့ for တွေ့ N.36.

63.17 ကိုယ်ချင်းစာ။ — (ကိုယ် ~~အား~~ = the body, self; အချင်း = between or among one another; စာသည် = to have tender regard for) to have tender regard for another, as for one-self. Cp. မချင်းစာ to feel for a girl, as for one's sister; မောင်ချင်းစာ to feel for a boy or young man as for one's brother.

မကုန်မလွှပ်သောမင်းသားကိုလူလူဖန်လုပ်သားလယ်လုပ်သမီးတို့ကြောသ
 ဖွင့်ကိုယ်ချင်းစာကျိုးစွာအာဇာနည်တော်က when the men and women farmers
 saw the unresponsive prince, as their tender regards towards
 (the woman) were aroused, they censured him. Tem.Z.94. အပျို
 ချင်းကိုယ်ချင်းစာလို့ I a maiden, having placed myself in her
 position. Wiz.Py.Z.55. ကိုယ်ချင်းများစာဖို့လျှင် မွေးစာခင်သူကခိုင်းကတဲ
 အဘေဝန် တယ်မရိုင်းပါနှင့် please have a tender regard for me
 as for yourself; and, father minister, though he ordered
 you to do thus, you ought not to treat me so shamefully.
Bamdu.Py.Z.81.

3.22 ပလ္လုး — ? (from ပါးလ္လုး) lit. to smear the cheeks - coax, fondle. Also ပလ္လုးရလ္လုး fr. ပါးလ္လုးနားလ္လုး Cp. ပလ္လိမ်းပလ္လုး fr. ပါးလ္လိမ်းပါးလ္လုး subtly; ပလ္လုတ်နုလ္လုတ် fr. ပါးလ္လုတ်နားလ္လုတ် slobbering, as a dog, obsequiously.

ဣဇဝတ်တော်အနီးချင်းသောဣဇဝတ်လှည့်ဖြားကာကေားသိမ်းခွင့်၊ တိမ်
ရှောင်ပလ္လုး၍ as the royal punishment was imminent, (those
brahmans), with guileful circumlocution, had fondled you.
Temi.Z.91. ဦးကျော်ဌေး၏ ဟပည့်သားများက၊ ခဏခဏ ပလ္လုး၍ ချီး
သည့်အတွက် as U Kyaw Dwe's followers had coaxed and
flattered her, every now and then. Mr.I.36.

64.2 တာဝန် — or ဝန်တာ (တာ = measurement with a ta; see ဆောင်တာ
N.37. ချွေးယူတာ strain of distress; မျှော်တာ strain of ex-
pectation; ဝန် burden, load) responsibility, duty.

တာဝန်လျှော့လျှော့ပေးပါဦးအားလည်းကောင်း၊ ပေးပေးခြင်းလော give
me also such and such a portion of responsibility (to bear).
Yathod.Py.2. ခေါ်တော်မူသည့်အခါ ဂုဏ်အကျိုးရှိတာဝန်ဖြစ်ပါစေ let the
enshrining of the relics be my duty. M.L.W.396. and
Ledi.Taya.I.2.

သူတထူးတူကျိုးကျိုးလွန်လွန်ဝန်တာ ဖြစ်၍၊ ပြုသည့်တို့ကို the
unreasonable responsibility and blame ascribed to him by
others. U.P.D.8.

64.8 မစိမ်းရိုး၊ မစိမ်းရိုးရိမ်စမ်းပါနှင့် — The phrase မစိမ်းရိုး is the spooner-
ism of မစိမ်းရိုး don't be anxious. Cp. လူတပုဂ္ဂိုလ် N.3.
လား၊ မလား N.16. and တေတေတိုမဟုတ်ကန်ပါလို့ N.35.

အလိမ်ချိုတွင် မစိမ်းရိုးပါနှင့် you need not trouble
 about my ability in cheating. Saw.Pe/Z.II.11. မစိမ်းရိုး၊ မစိုး
 ရှိလျက်ပါနှင့် please don't worry. Dhamma.Py.Z.12.

64.9 လိမ်ရမည် ဥာဏာခြားကတော့၊ ကစားသမားတောင် ဒါခွန်ဆောင်ရသေး... — in
 deceitfulness, even gamblers have to pay tribute to me;
 i.e. I am an accomplished deceiver.

ဟာမလွန် နှင်အခွန်ဆောင်ပေတော့ you had better pay,
 revenue to the future state (i.e. die). Po.Py.Z.75. Also
Pon.My.Com.26. ကျုပ်မှာ တစ္ဆေဂုဏ်လျှင်... သူတောင် အခွန်သွင်း
 ရတာပဲ he looks like a ghost; he is so repulsive that
 even a demon will have to pay tribute to him (more repulsive
 than a demon). Kaka.Py.Z.12.

64.16 ဂြပ်တီးဂြပ်တပ် — augmentations (ဂြပ် or လျှပ်သျှပ် = to be very
 thin, flimsy — light, vain, unsteady, as in လျှပ်တေးမ or
 လျှပ်ပွားမ = a flighty, frivolous woman; လျှပ်ပေါ်သျှပ်
 to be wanton, or vain) in a flighty and vain manner. See
 ဂြပ်တပ်တပ် cursorily, casually, 141.

For composition cp. တေတီးတေး (fr. တေးသျှပ်) gazing
 with a wandering mind, absent-mindedly; တောကတီးတောကတီး
 (fr. တောက) incoherently jumbled; ဂွတ်ထိ ဂွတ်ထိုး
 (fr. ဂွတ်သျှပ်) flippantly, jokingly; ဝိုင်းတဝိုင်းတိုင်း (fr. ဝိုင်းသျှပ်)
 a fairly round shape.

64.17 ပါးစပ်ဆော့ — (ပါးစပ် = the mouth; ဆော့သျှပ် = to be restless)
 to talk indiscreetly, wag one's tongue. Also ချွတ်ဆော့သျှပ်

Cp.လက်ဆော့ hand is indiscreet - light-fingered, as in pilfering.

ဆိုခွင့်ရောက်မှဆိုကြမှာ၊ နှုတ်ဂွေဆော့ခွင့် say only when the moment of saying comes: don't be so eager to talk indiscreetly. W.S.P.7.

64.17 ပတတ်ကြော့ — (ပတတ် ? on the hind legs, rampant; ကော့သည် to warp, bend up) rampant and squirming. This combination usually refers to squirming from a beating; another common combination with ပတတ် is ပတတ်ရုပ် = to rear (of a horse).

64.18 သပေါက်မိ — (သားပေါက် one born of slave; for ကျွန် slaves and their descendants. See ဝယ်ရင်းကျွန်တပါး၊ ရင်းကျွန်တွင်းမွေးသည် သပေါက်တပါး၊ ရင်းတွင်းမွေးသောသတက်တပါး၊ ရင်းတွင်းမွေးသောသတိတပါး၊ ရင်းတွင်းမွေးသောသတွတ်တပါး၊ ရင်းတွင်းမွေးသောသတော့တပါး၊ ရင်းတွင်းမွေးသော သကျော့တပါး: the slave himself originally bought; the son of the same thabauk, his son thadet, his son thatee, his son thatwoot, his son thatau, his son thaymyau. Manu.195. and K.L.D.411-412; အမ = female) a female born of slave.

သပေါက်မိသပေါက်မိ and သပေါက်လောင်း are common terms of abuse in pyazats, but are dropping out of use in colloquial. သပေါက်သား၊ လူငွေ: you, the son of a mother born of a slave; you a human ox. Mahaw.Py.Z.2. ဟဲ့သပေါက်မိ မိခင် hey! Mi E Khin, slave-born female. Po.Py.Z.69. သပေါက်သား hey! you slave-born son. Bein.Py.Z.47. Also Luwun.Py.Z.20. Saw.Pe.Py.Z.I.44. and Bamdu.Py.Z.98.

4.19 လွယ်သား: "— (လွယ်သား to be beautiful, pretty; သား = actuality; see အဂ္ဂကံသား: N.14), beautifully — in a high degree.

ဤလားနားကို လွယ်လွယ်အောင်ဘိရဇ် I shall gain a handsome victory over this monk. Z.P.K.535. အဝိရောဓါရဇညကို လွယ်လွန်လွန်းစွာ taking thoroughly to heart the kingly rule of "absence of obstruction". Mingala.Yad.101. တိုင်းစွန့်တိုင်းသေစိုးအောင်ဆိုးလိုက်ရမှ လွယ်လွတ်သေဝံပါတော့မယ် only after I have made as much mischief as possible throughout the kingdom, I shall be quite ready to die. Wiz.Py.2.5.

64.20 တမ္ဘတ် "— ? တမ္ဘတ် = တမ္ဘတ် excellent. Cp. ခါးပတ် and ခါးပတ်: N.117. Hence pinnacle, summit, top.

တမ္ဘတ်မြန်ကင်းဦးဂိုမင်း O my uncle king, pinnacle and apex of (all the people). Buri.Lin. ဂျင်ဘုလီလတ်ခံတမ္ဘတ်လျှင် you father's second brother, the highest of all. Min.Me. Eg.11. ဇောက်ဆင်ဘုံရှေးနတ်ဘာပေဟု၊ မြေတေတမ္ဘတ် (she) the most glorious girl, who can be regarded as a fairy of the six celestial abodes. Toungoo.Yad.49. မင်းရားစောလွယ်လျှင် တမ္ဘတ်ကို to him, who is the king of kings, the pinnacle of the people. S.Ky. Sxx.D.II.324. တမ္ဘတ်ကယ်ခံတော်ဇေတ from the most excellent capital. A.B.L.II.168. ရန်သိင်္ဂီပည၊ အောင်မြင်တမ္ဘတ်မြေတည်လွှတ်ကို the golden city of Mandalay, the highest golden abode, and crown and centre of all the victorious cities. Yata.Maw.8.

4.22 ပေါက်ညွတ် — See ပေါက်ညွတ် N.12.

4.23 ခရီးလျှံ — See အပွယ်လျှံ N.52.

5.1 ဇွတ် — (ဇွတ်သွတ် = to be rough; အပွယ် = a heap) a heap of roughness - descriptive of persons who are very rough in speech and action - a ruffian. Cp. ချစ်ပွယ် = a heap of love - one of the names popularly given by parents to their sons and daughters. ခပ်ပွယ် a heap of indifference or callousness - a hardhearted person. Sanda.Py.Z.105.

65.1 ထိကပါးဂိုကပါး — augmentation from ထိပါး (ထိသွတ် to hit, touch; က an augmentative particle. See ကတိမ်းကပါး N.8; အပါး = nearness; ဂို a reduplication of ထိ; see ထိထိဂို N.31; သိဂို N.27), so as to hit or touch gently ~~xxx~~ something or somebody — in an insinuating manner. For form cp. တိမ်းကပါး ယိမ်းကပါး (တိမ်းယိမ်း) in a slightly different way. See Appendix X.

ဂုဏ်းပျဉ်းကပ်မကြာဘော်လည်းကောင်း "ထိကပါးဂိုကပါး" လူလျှံ
 စကား he said the courting words in an insinuating
 manner "would you not love this lord of the flying chariot?"
Yama.Yag.I.193. ကိုဘိုးမောင်အသံပင်လွှားက ငှာသော်လည်းကောင်း
 ကိုပါတောကလံထိကပါးဂိုကပါးဆိုချင်တယ် I had better call in
 at Ko Po Aung's house; but (if I go) Ko Pa Taw would want
 to make an insinuating remark. Myosate.Py.Z.6.

5.2 လက်မတင် ။— (လက်မ = a thumb; တင်သည် = to put) the breadth of a thumb, pronounced *le? ma diy*.

အသက်ကိုပင်ထွက်မခင်ဘောင်လက်မတင်ဘေးရမည် you will be able to save your life only by the breadth of a thumb, i.e. narrowly escape from death. L.K.P.L.137.

5.2 အင်္ဂါဝါး ။— (အင်္ဂါ = plan; design; ဝါးသည် = to be first) to forestall. မှာဂုဏ်ကယချိန်ခါကျလျှင်ဗြင်းဒဏ်အင်္ဂါထူးပါလို့ ဝါးချင်ဗျာ - - - if I overstay my time, Dusinda will forestall me with some treacherous plan. Po.Py.Z.41.

65.4 ပရောပရင် ။— ^{also} ~~found~~ ပရောပရည်— Judson gives ပရောပရယ် as if from ရယ် to laugh (? augmentation of ရောသည် to mix with) mixing familiarly with people. So ပရောပရင် in colloq. cp. For form/ပရောပရင် (fr. ရုတ်) in a commotion; ပရုန်းပရင် (fr. ရုန်း) in a tumultuous manner; ပရောက်ပရင် (fr. ရောက်) in a bustling way.

65.5 ကော့ ။— to take a convex shape, writhe in agony.

ဂြာန်မင်းကိုမာန်တင်ညွတ်လျှော့မကန်တော့သင်မကော့မိလ if he does not lower his pride and do obeisance to this king of Yagans, would he not squirm ? Yama.Yag.I.20. ဂြာန်ခေါင်ကိုမာန်တောင်ညွတ်လျှော့ ဂြိုခိုးကော့ရမည် (those authors) will be made to squirm and lower their mountain of pride and worship this most excellent Yagan. Ibid.I.27.

65.6 အင်္ဂါဝါး ။— (အင်္ဂါ ? a flag, ensign; ဝါးသည် ? to urge) the

flag which urges the people — a tout, decoy, or agent.

ငါးထပ်ကျောင်းတကာကျောင်းတကာနှင့်အဆုံးသတ်တော့၊ ငါးထပ်ခင်ကြီး
အလံရှုးပါ ကလာ: he is said to be the consecrator of
the five storeyed monastery; in fact, he is only a decoy-
ing agent of the monk from there. Saga.31. ကျွေကောကကြံ၊ အ
လံရှုးထား၊ ဖြည့်ဖြတ်တတ်သည့်၊ ခတ်လေ့ပါးဝှို့ ၀ four treacherous
ministers who employ touts and who bring ruin to the country
Shwemyet.Py.Z.93. and Sekkein.Py.Z.133. အဆေးကား၊ အလံရှုး
လုပ်ဆိုသောသဘောနှင့် the old mother Bwa, with the intention of
acting as an agent (i.e. indirectly urging Pe Ba to go on
with his love making to Khin On). Mr.III.51. ဖဲသုံးချပ်သမားရဲ့
အလံရှုး a three card sharper's tout.

65.7 လက်ဆန်း။ — (လက် = a hand; ဆန်းသည် = to be new) a new
hand; a novel way. See လက်ရိုး N.57.

65.8 ခင်ဖြူ။ — (ခင် Eng. gin; ဖြူသည် = to be white) white gin.
See Introduction.

65.10 ခွက်။ — to beat, ram down — often used colloquially in the
sense of "to get him under, get him in one's power".

ကျိယံတော်ကရေဗွင်ပက်တဟည့်တော်ကထားမနွှင်ရသပ္ပန္နက်မည် you
my venerable monk throw water at me, I your layman will
get up now and go for you with a large knife. Sh.Ok.M.143.
ဒုတိယနှင့်ဆက်ဆက်လက်လက်နဲ့ကပ်ရအောင်ကျပြန်တက်သွားပမယ် I'll go
upstairs so as to be quite sure of giving a cudgel blow on
the nape of his neck. Mr.III.84. တက်ခါဆိုတာကတော့ သူ့ခိုးဒဏ်

ကလား:ဆိုသည့်ထိပ်ခွက်ပြီး နှိပ်စက်ခဲ့အကောင်ပါဘဲ Tet Kha is
a thief and a robber; he gives a knock on the head of all
wickedness (i.e. master of all kinds of wickedness) and will
oppress the people. Tek.Bp.Py.Z.I.11.

5.11 သရေချာယိုင် "— See သရေချာထိုး N.10.

5.19 အသက်ဆံဗျား "— See သက်ဆံဗျား N.19.

5.19 တင်း(မ)တိမ် "— (?တင်း = a bushel; တိမ်သည် = to be shallow)
the bushel measure is shallow, i.e. is easily satisfied, is
coming after တင်း suggests that တင်း is a noun. Syn. ကျောင့်ရဲ
See တင်းကျွမ်း N.135.

ဆီရဲရဲလေင်းနားတင်းတိမ် (saying) how melodious it is,
and that his ears could never be satisfied. A.B.L.II.143.
လူ့စည်းစိမ်ကို တင်းတိမ်နေခြင်းကြောင့် quite contented with, and is fond
of, human bliss. Thanwe.Py.19. ခုန့်ကျွေးခံခဲ့တင်းတိမ်နေချစ်ပစ်
ကြီးပစ်ကျက် having no love for and discontented with the
golden palace, he renounced it. Maggha.Lin.266. ဂြိုဟ်တိုင်း
ဥစ္စာနှင့်သာ တင်းတိမ်နေလေ၏ they are quite contented with
the wealth they have acquired. B.P.D.98.

65.25 ခမင် "— also ကမင် (? ကမ်းမင် — ကမ်း = a floor; အမင်
outside) the outside floor - the floor extended beyond the
roof of the house; an outside platform. For form cp. ခမင်
တင်း) ပမင် window; ဝဇါး) ပဒါး mercury.
ကမ်းမင်တမင်း၊ တိုက်တွင်းတိုက်ဝ... on the floors, outside or

inside the brick houses. Buri.Lin.57. ခုန့်ကြမ်းပင်တွင်းပံနော်
အောင်ဆွမ်းကြွေ let us go and stay on the floor outside
this palace. Mani.Z.13.

5.26 ရာ — also spelt ရာ (probably fr. Mon ရာ , lattice, a net
fr. P. jāla, a net.) lace, open work in cloth, paper etc.
The ~~proper~~ ^{proper} Burmese equivalent is ကွန်ချာ။

ရာ This word/can be found in as old/work as Yodaya.Eg.
written between 940-950 B.E. (1578-1588 A.D.). Yodaya Eg.
24.

66.6 စာလုံး — (စ formative affix; ဘူး verbal affix of time, past
indefinite) never before. See စာလုံး N.1 and App.X.

စာလုံး is the mark of a negative which is going to be
followed by a positive (though in English the order is
usually reversed), e.g. မမြင်ဘူး၊ မြင်ချက်လည်း what a strange
sight such as I have never seen before! 152. စားစာလုံး စားလ
သည့် I am having what I had never before etc. Often the
positive clause is left to be understood.

အိမ်ကပ်တွင်မျှ မထင်စာလုံး it had never occurred to me even
in my dreams (now I have really seen the fairies and their
mansion). Nemi.B.Py.3. မဂုဏ်ဘူး သားဦးမိမိမောင်ပါလ the eldest
son Maung Dhammapala whose mother never had any sons before
Widh.Py.50. လူတလေကမျှ မရောက်စာလုံး not a single soul had
ever been here before. Weth.Z.110. ရှေးအခါငါတို့ရွာဒုက္ခသို့မရှိ
စာလုံး such (distress and poverty) had never befallen our
village before. Th.S.D.II.46.

66.6 မရစား၊ ပိုက်နွဲ့ကြား၊ သားဦးမှတ်၊ တော့ကွန်တိ — O eldest son Kun Ti, first of our family - whom we nursed with special care - a reminiscence of မရစား၊ ပိုက်နွဲ့ကြား၊ သားဦးမှတ် မောင်ပါလနှင့် Widh.Py.49-50.

66.6 ပိုက်နွဲ့ကြား — (ပိုက်သည် = to hold in the arms; hug; နွဲ့သည် = to rock in the arms, lean sidewise; ကြားသည် to be extreme) to hug someone and rock in the arms extremely - to nurture with utmost affection or indulgently.

မရစား၊ ပိုက်နွဲ့ကြား၊ သားဦးမှတ်မောင်ပါလ — the eldest son Maung Dhamapala (and his brothers) whose mother had never had a son before and who were nursed indulgently. Widh.Py.50. ညာမဟေဗျ၊ ပိုက်နွဲ့ကျားကြား၊ ဦးစက since my chief right hand queen had given birth to and nurtured him with utmost affection. Wiz.Py.Z.49.

66.7 သိမ်းပကား — (သိမ်းသည် = to take possession of; ပကား may possibly be a l.w. from Monပကား to do, perform which appears to be built up of Monပ = to do and the first syllable of Pāli Kara deed - emphatic expletive as in စွမ်းပကား fr. စွမ်း — strength, ability) taking possession.

ဧည့်ရှုဝတ်ကား၊ ဘာဝတ်တပါး၊ သိမ်းပကား၊ ဘွယ်ဘာယာယာရေ၊ ရှိလေသေးဟူ (thinking to himself) that in the fulfilment of duties, there was an opportunity of obtaining another excellence. Para.Py.109. ရွှေငွေဓါး၊ သိမ်းပကားခြင်း gathering in of gold, silver and paddy. Su.Py.43. မျိုးဆွေခင်ပွန်း၊ ရဟန်း၊ ပုဂ္ဂိုလ်၊ သိမ်းပကားလျက် (the young son) who took his relatives, friends, monks and brahmins under his wing. Weth. Py.17. ကျေးကျွန်လက်သား၊ သိမ်းပကားလျက် taking (of his brother's)

servants and followers into possession. Zanak.Py.6.

ပြည်ထောင်တိုင်ကား၊ သိမ်းပိုက်လျက် gathering other
cities and countries under his rule. Yat.Maw.13.

6.12 မျက်နှာကြီး ။— (မျက်နှာ = the face, countenance; ကြီးသည်
= to be big) having a big face - a person of great import-
ance, a rich or distinguished person. See မျက်နှာကြီးမူရား
N.34 and မျက်နှာကြီး N.157.

မျက်နှာကြီးရှာဟင်းမတ်ခါ pieces of meat in the curry
go to the important person (i.e. to him that hath shall
be given). Prov.25. စားသောက်ချင်အားကြီးနှင့် မျက်နှာကြီးလိုက်
because I am eager to eat (pork curry) I am inclined to
go with the rich man. Up.Th.H.I.118. မျက်နှာကြီးငယ်၊ ငွေငယ်မ
ထောက်ပါနှင့် don't treat people with any consideration for
their wealth or poverty (be impartial). A.D.K.143.

66.17 ဝတ်ငါးပါး ။— the five duties (of parents to their sons and
daughters).

viz. မကောင်းဖြစ်စေ၊ ကောင်းရာသွင်းပေးသင်စေအတတ်၊ လျှောက်ပတ်
လေ့အား၊ သိမ်းခြားချိန်ခါ၊ ဥစ္စာအဖွေ၊ ချိန်တန်စေသည်။ ။ ငါးတွေ့မိဘ
ကျင့်ဝတ်တရား to prevent the son from doing wrong deeds;
direct him to righteousness; educate him; arrange a
suitable marriage when he comes of age; and to finance
him. These are the five duties of parents. A.B.L.II.266.
Another version is မကောင်းဖြစ်စေ၊ ကောင်းရာသွန်လတ်အတတ်
သင်စေ၊ ပေးဝေခွဲျင်း၊ သိမ်းခြားခြင်းသည်။ . . .

6.19 တောင်တောင်မြောက်မြောက်ဆွဲ။— (တောင် the south; ဆွဲသည် to pull;
 မြောက် = the North; ဆွဲသည် = to draw) to pull to the
 south and draw to the North - to procrastinate by talking
 or doing this and that. A few ^{instances} ~~phrases~~ of this elegance
 of speech are တောတောက်နောက်ခံ (a prop for the back and
 a support from behind) a supporter esp. one's son or
 daughter; ငယ်ပေါင်းကြီးတော် (a comrade in youth, and a com-
 panion in manhood) a friend of long standing; ငွေကုန်ဖြေးကျ
 (to spend silver and use copper) to spend money on; စားရေ
 ထောက်ဖျူ (an affair for eating, and a business for drinking)
 livelihood; ဆေးဘိုးဝါးခ (cost of medicine and expense for
 bamboo) a doctor's fee; ဆိုးတော်မိုက်တက် (an associate in
 wrong-doing, and an accomplice in evil deeds) fellow-
 conspirator; တိုင်းရေးဥဉ်ရာ (an affair of the state, and
 a thing for country) an affair of a state, politics; ရေရာ
 ထိုင်ခင်း (a place, and a seat) a residence, seat;
 တော့ညှပ်ဆိုစ (power of speaking and ability in saying)
 cleverness in conversation; မင်းရှေ့စိုက် in front of a ruler
 and to an official) in the presence of an official; ရွှေကြည်
 နောက်ရှု (to look forward and see to the back) to
 deliberate; သားစဉ်ဇေးဆက် (a succession of sons, and a
 continuation of grandsons) from sons to grandsons.

See တောင်တောင်မြောက်မြောက်ဆွဲစမ်းပါနှင့် don't speak of
 this and that. 106. တောင်မြောက်လှည့်ကာ ကြည့်လိုက်ပါလျှင်လည်း
 when I turn round to look at the place. 101. ငါ့မင်းခေါင်ကို
 တောင်တောင်မြောက်မြောက် even to me, this king of kings, you
 say this and that. Mahaw.Py.Z.49.

7.1 မိုးလင်းတွက်ကိန်းတသိန်းအားဖြင့်

အောင်မြင် ကျော်သလို့

— like the embryo Buddha Mahosadha, who scored a famous success by obtaining the ruby single-handed, that could not be ~~secured~~ secured, try as they might by a force numbering 100,000 men, — an allusion to an incident in the Maha-Umagga Jātaka.

At that time, there was a precious jewel in a crow's nest on a palm tree which stood on the bank of a lake near the south gate, and the image of this jewel was to be seen reflected in the lake. The people, who had been there, told the king that there was a jewel in the lake. The king sent for Senaka and entrusted the task to him. Senaka collected a number of men, and got out the water and mud, and dug up the soil at the bottom; it was of no avail. When the lake was again full, there was the reflection, once more. Again, S. did the same and failed another time.

Then the king sent for Mahosadha and told him all about this incident. M. went to the scene and examined it, and at once knew where the jewel was. He had a man sent up the tree who brought it down. See Maha-Umagga-Jātaka. J.VI.172.

67.15 အချိန်ပေး ။— (အချိန် = time; ပေးသည် = to give) to give the time esp. auspicious time. More common phrase အခါပေးသည်။

အခါအချိန်ပေးပါရစေ let me indicate the auspicious hour

(at which the work should be commenced.) Attok.2 ခါးဝှက်မြို့
တွင်ဦးဘိုးကအခါပေးဝင်းအင်အိုင်လက်ဖွဲ့ပေးဝင်းပြသည် in that
robbery, U Po gave the auspicious time (to attack) ~~and~~
as well as magic charms and amulets (to the robbers).

Thami.W.10.

အခါတော်နေ့ရက် ရွေးချယ် select the auspicious day.

Mani.Z.41.

67.21 ဘိဇ္ဇာကလံမလွတ်— (ဘိဇ္ဇာသည် or ဇိဇ္ဇာသည် = to thwart, hinder;
လာသည် to come; မ = not; လွတ်သည် to be free) not
to be free from opposition lying across one's path.

ဘိဇ္ဇာ is a technical term pertaining to augury. ဘိဇ္ဇာ
မလွတ်ဘိဇ္ဇာကျ— (the direction) which involves
obstacles, e.g. Divide a day into eight periods. On Sundays
going to the West in the third period, to the North in
the fifth and to the South in the sixth, are harmful to
one's interest. ဘိဇ္ဇာမလွတ်ဘိဇ္ဇာကျသည် See

L.K.P.P.80. Ko.Py.Com.176.

67.21 စွတ်တဂွတ်— (စွတ်သည် = to go persistently ahead; ?တဂွတ်
~~or ဒုက္ခ~~ prob. reduplication, dragging along. See ဒုက္ခ N.41)
determinedly; generally spelt စွတ်တဂွတ် ~~or ဒုက္ခဒုက္ခ~~
See ဒုက္ခ N.44. စွတ်တဂွတ်မပူဇ်နိဗ္ဗာန် don't let yourself go in a
violent distress. 154.

စွတ်တဂွတ်ဝေဆို keep on and on at a subject. S.D.W.137.
စွတ်တဂွတ်မင်မေကိုဇ်ရှ် (Alawaka) would forcibly take hold of
the feet of anyone who ever entered his mansion). Kyab.Tava.

II.71. ဇွတ်ဂွတ်သာ(လှ)လွှာအဆင် : ခံဘူးငြင်းခဲလ် I would not
refuse to take this consequence that had befallen me: I
could take it. Pap.Py.Z.21.

7.22 ခုဂကားခွင်ဗိုဇာင်မင်းတို့စံကျန်ကိုကျပြန်ပေ။ — the fate of Saraka and
I Naung will repeat itself — an allusion to I Naung.2.

The marriage between prince Saraka and princess
Putsaba had been settled and all preparations for the
occasion finished. But, on the eve of the wedding, prince
I Naung took away the bride-to-be, to a cave. See I.Naung.

57.26 ချဲ့ချဲ့ဝေဝေ " — (ချဲ့သည် to be slimy, unctuous; ဝေသည် to
be thick) in an oily manner, as of words, speech. See
ချဲ့ဝေဝေ speaking unctuously. 37.

ချဲ့ချဲ့ဝေဝေလင်တင်တင်မှတ်သားသောခွင့်၊ ခကား စတင်ငေးငြိ
လေ၏ he, with a drunken leer, put unctuous questions
(to Saya E). Mr.II.35.

68.4 အဆစ်အဖု(တု) — (ဆစ်သည် to cut into pieces; ဖုသည် to be
bulbous) to be full of joints and protuberances, scabrous —
to be full of difficulties, hindrances.

အထူးတူးသော အဆစ်အဖု(တု)သော ဂဏ္ဍိပဗ္ဗအကူဝဉ်
various knotty problems. (P. ganthi pabba ~~xxx~~ joint or
knot in a stalk). Th.S.D.II.390. မိမိလည်းမမြင်နိုင်၊ ဆရာလည်း
မမြင်နိုင်သောခဲခက်ရာအဆစ်အဖုဝဉ်၊ မလေ့ကြုံဖူးလေ၏ the boy
questioned the monk on difficult points which neither he
himself nor the teacher could solve. Hman.Yaz.I.132.

8.8 နောက်ဖွဲ့ "— (နောက် a prefix to a person's name. See ငွေ့ဖွဲ့ N.16; နောက်ဖွဲ့ N.37; နောက်သည့် = to be dirty, turbid; နောက်သည့် to be poor, grey), dirty dull creature.

Cp. ငွေ့ကျား scar-foot-fellow. Thuta.Py.109. ငွေ့လှ cunning creature. Shwenan.54. ငွေ့လှ malicious mortal. Para.Py.45. ငွေ့ sot, ibid.45. ငွေ့လှ stupid dog. Pon. Taya.17. ငွေ့ pauper. Yethe.Py.Z.18; ငွေ့လှ rude rascal. Yama.Yag.I.4.

68.10 ရပ်— to sink, be immersed — to suffer. Hence ရပ်နာသည့် or ရပ်နာသည့် to suffer terribly or severely — a metaphor from drowning.

မဟုတ်ဘဲကို ကျန်ပေနှင့် ကျန်ပေလျှင် ကျန်တိုင်ပင်ဖြစ်ရန်မသင့်
don't swear it if it is not true; if you do, you will
suffer for what you have sworn. Naraw.My.122. ရပ်နာသည့်ပင်
ပယ်သည့်ရပ်နာသည့်ပင် they have discarded the royal
custom (i.e. ^{wearing} ~~keeping~~ long hair); soon they will have to
pay dearly. Tanaw.W.137. ရပ်နာသည့်ပင် နှစ်ဦးကြား ရပ်နာသည့်
ဆူပါသည် as the fire of enmity had raged between the
two kings, both countries sank into disaster. Wiz.Py.Z.31.

68.10 မြန်ဆင်သည့်ဝိုင်း— (မြန် = diamond; ဆင်သည့် to cut, carve, as
in ကျောက်ဆင်သော = a stone carver or cutter; ဝိုင်း = the
drum) the drum (bedecked with) or carved in diamond. The
drum is regularly given an epithet of this kind.

original form, natural state or condition. See also

ဝကတေ/ N.132

9.13 ဘုပ်ဘုပ်။ — or ဘုတ်ဘုတ် (ဘုပ် or ဘုတ် Eng. a book; ဘုပ် = to cover, for စာဘုပ် = book) a book. See Introduction.
အချုပ်စာရင်းဘုပ် ~~book~~ register. Sanda.Py. 2.53.

69.15 လေးလေးမြတ်မြတ်။ — (လေးသည့် to respect; မြတ်သည့် to be excellent) having excellent respect — thinking much of, esteeming highly. Syns. လေးခန့်, လေးစား, လေးစင်, လေးဖူ။
ဆိတ်တို့စားသားကိုလေးလေးမြတ်မြတ်ပြု၍ holding goat mutton in high estimation. Mahaw. 2.1.103. လေးလေးမြတ်မြတ်မြတ်အပ်
သောအဓိပ္ပါယ်မှာ the meaning that ought to be reverently noted. is. Boycott. 83.

69.19 မာရ်ဉာဏ်။ — (မ = not; သဲ prob. for သဲသည့် to go aside, avoid; ဉာဏ် cleverness, knowledge, intention) no intention of going astray (from one's purpose.) သဲ is prob. changed to သဲ to rhyme with the preceding word သဲ။
This metrical perversion of the same word is repeated on p.123. မျက်ခိုးလေသော်မသိမှန်စွာ။ ဆူလေသော်သည့် (who ever is so heedless) as to transgress (the existing moral principles) will, as is the inevitable law, be made to bear poignant sufferings. See တွေ for တွေ N.36.

9.21 ၆၆. "— (1) to be decayed; (2) smooth, pleasant etc. ?
used as an intensive particle. e.g. ဆွေး၆၆သည့် (fr. ဆွေး
သည့်) to be quite rotten.

(2) ၆၆သည့် (fr. သေသည့်) to be quite cool; ချမ်း၆၆
သည့် (fr. ချမ်းသည့်) to be very peaceful and quiet; ချော
၆၆သည့် (fr. ချောသည့်) to be very smooth; ငြိမ်း၆၆သည့်
(fr. ငြိမ်းသည့်) to be very quiet, enjoyable.

(3) ချေ၆၆သည့် (fr. ချေသည့်) to be very accurate.

9.22 ၆၆သည့်: "— (၆၆သည့် = to be cut; သားသည့် = to mark out)
to be cut markedly, or clean — distinctly, markedly,
precisely, perfectly.

ကျမ်းဂန်ကြီးငယ်သွယ်သွယ်ကို၊ ဝမ်းဝမ်း၆၆သည့်သား၊ ဖြတ်
စိုက်ထားလျက် to retain distinctly in the mind the various
great and small books. Mudu.Py.Z. ရတဝတ်နတ်စား၊ ငြိမ်၆၆သည့်သား
ဆရာ၊ ပျံ့လှော်ပါ၏ with perfect goodwill, I reverently
offered him the dewa's dress. With.Py.9. မုဋ္ဌာန၆၆သည့်သား၊ လောက
ဏ္ဍာဝတ်၊ မုဋ္ဌာနသော ပိဋကတ် သုံးပုံ the three pitakas
(baskets) which came forth distinctly from the (Buddha's)
mouth. Pon.Taya.31. (၆၆သည့်သားသော) သောသား သို့ does not pre-
cisely and certainly know of it. A.B.L.II.250.

70.1 သိပ်စား "— (ဆိတ်သည့် = to pinch; စား food, the fill of, as
in တနင်္ဂနာစား a cupful, တနေ့စား the day's portion, task;
လျှာသိပ်စား ~~as~~ a cart load) a bit, short time.

ဆိတ်စားလျှာသိပ်စား၊ လျှာသိပ်စားသည့် the carriage stopped
for a little while. Omna.Py.13. (လျှာသိပ်စား) ဆိတ်စား

just look at (this place) for a moment. Yama.Yag.I.55.
 ဆိတ်စာမှာ၊ မကြာကြာလာ: don't you hear a minute part of
 (my words) ? Einda.Z.I.292. ဟညာ အနည်း: ဆိတ်စာတည်းဖြင့်
 with smattering of knowledge. Th.S.D.I.269.

0.5 ငန့် "— (င = a prefix to the names of persons. See ငရွာ:ဒ်
N.16. ငရောက်ဖြူ N.68; နှံ possibly a corruption of Mon
 နှံ "Lord", Mr. which is prefixed to names as ငောင် etc.
 in Burmese) fellow, chap.

ကျွန်တော်ဗုဒ္ဓဆု:သာ:ငန့်မှာ this chap, a native of
 Pakkhan. Up.Th.H.I.103. မောင်စိန်စိုလင်ငန့်နှင့် with that fel-
 low Maung Sein Kho (who is) my husband. Tek.Bo.Py.Z.I.18.
 လောကီဗြိုက်ငန့်တို့ those chaps who are hankering after
 worldly (pleasure). Daung.118 ——— တပည့်မ၊ ငန့်မတွေ
 the women-kind who are my disciples. Keth.Z.Pref.

70.5 တံ "— or တည်း: to tie, restrain; here, to keep him there
 by making him drunk.

အိပ်ချင်သော်လည်း၊ စိတ်ကိုတည်း: though inclined to sleep,
 one should control one's mind. Owada.Py.9. ရွှေငါးကြိုးတံ၊ ဆွဲ
 လာယူချလို့ he bound me with a rope and pulled me down.
Kaw.Py.Z.42.

70.6 စိတ်ရဲမက်တတမိတမိ— (? for စိတ်ရဲမက်တတနားတနား: desire extended
 to someone or something).

တမိ suggests sound, as in တမိတသည်း to re-
 call fondly (for the absent beloved one); ငိုတမိသည်း to

weep, wail; မေ့သတိမထားမိသည် to bewail, lament.

Whereas, တန်းတန်းသည် = to extend in a line from one point to another; စိတ်တန်းသည် to aim at, intend, have the mind fixed on; တန်းဖူးသည် to have a design ~~for~~ on. See ခပ်ပင်ဖြာ သန္တေပန်းသောမြှာစိတ်တန်းရှာစေ့လှလှသင်ဂုဏ်ယုစင်သော " you may imagine that even (the stinking) flower generated on the Khanbin smells as sweet as the jasmine. It rests with you. 88.

0.8 နေ့ကိုပြောလျှင်နောက်ညာကိုပြောလျှင်သောက — when talking (about other people), during the day (look) behind, during the night below. This saying is a warning to avoid careless or scandalous talk which may be overheard by someone behind one's back or under the floor of the house. Hence the proverb. နေ့ပြောနောက်ညာညာပြောသောကပြောသည် Saga.65.

70.10 ညည်းတွား " — (ညည်းသည် = to moan, groan; grumble, ~~xxxxxx~~ used intensively also in ~~xxxxxxxxxxxx~~ ညွှံ့တွားသည် to crawl, creep — / ညွှံ့တွား and ဝပ်တွား to prostrate oneself; do obeisance to) to groan, lament. Also ညည်းညူ "

မင်းကျင့်မင်းလက်...လွင်မဲပျောက်ပြန်မင်းလက်သက်တူဆိုခြင်း အားဖြင့်လည်းတွားသည် (the people) groaned that they were being ruled by a king who had absolutely neglected his duties and dignity. Teindu.Py. and Para.Py.116. ညည်းတွား မေ့သတိမထားမိသည် lamenting, he turned over from one side to the other. Z.P.K.61. ယနေ့မှစ၍လောကကြီး မှာမှောင်အင်အာဖြစ်တော့မည် စသည်ဖြင့် မေ့သတိမထားမိသည် ညည်းတွား ပြောလျက်

they will make such lamentation that from henceforth darkness will have fallen over the whole world. Th.Th.B.
317.

70.10 ဘဝင်: "— ? ဘဝင် = about; this word ဘဝင် seems originally to have meant nothing more than the facts, facts about. Cp. ချစ်ဝင်: fond words; love-making words. N.14.
လယ်လုပ်၍ကြွယ်ဝသောသူတို့၏မျိုးကိုလည်း လယ်လုပ်ဘဝင်ကိုပြော၍
ဝမ်းသာအားဖြင့် ဘဝင် to make the class of people, who have amassed fortune by farming, happy, you must talk about farming.
N.S.P. 81. ရှင်ဘုရင်ဘဝင်ကိုမင်းမြတ်မင်းဒုတိယကလေးတို့ကလေးကလေး
ကလေးကလေး they having not the slightest idea of what a royal punishment was, spoke carelessly about the king.
Pyinsa. Yag. 14.

Later on, the phrase ဘဝင် seems to have changed to the meaning of back-bite, talk scandal of (the common modern meaning), just as တိုင်းထွာသည် to measure, consider carefully) to abuse, rail at; ဂွံသည် to be afraid of
> to be disgusted with; တူဝါးသည် to have an intimate knowledge of human nature, to be wily. The ဘဝင် = violence, violently is perhaps a different word.

70.10 တယောက်ချင်း: "— (တယောက် = a single person; ချင်း = attendant, companion; ချင်းချင်း: between companion and companion; hence ချင်း: between the two, mutually. With meaning restricted = within a single one) by oneself, alone. Also တကွယ်ချင်း
N. 145. တပါးချင်း: Cp. နေ့ချင်း: on the same day.

သနားလွှမ်းမိုးတယောက်ချင်းလျှင်စေတင်တိုင်ခွင့်စွဲကစွဲကစွဲ as he felt so great a pity for her that he (leaving his pupils)

went alone straight towards her dwelling place. Zanak.Py. 10. ဘုရားထံသို့တယောက်ချင်းသွား he, by himself, would go to Buddha. Kyab.Taya.I.188.

တကဉ်းလျှင်သာမဉ်ဂြိုင်းသာသည့်အထိတ္ထဝဉ် I without any com-
pation, shall have to go weeping (into the forest)
Shwemyet.Py.Z.61. ရုံနောက်ပါကင်းတပါးချင်းဝယ် alone, without any
attendants or followers. A.B.L.II.15.

0.12 ခေါင်းပေါင်းစဉားကလီညှိုး ထောင်သနှင့် — with the turban tips stick-
ing upright — an indication of showiness, swaggering. Cp.
လက်မထောင်သည် to put up the thumbs - be arrogant, proud.

မော်တော်ကားဦးစီးပြီး ခေါင်းပေါင်းစဉားထောင်ထောင်နှင့် လူထဲမှာ
ကြွားနေတာဘဲ he, in his huge car, and with the turban-
tip sticking up, is flaunting himself among the people.

Collog.

ရေခဲသည်ငါ့ဗာလက၊ ခေါင်းပေါင်းစဉား ^{how can} ~~however~~ such a
stupid seller of kerosene (paltry and stupid person) as
you, behave arrogantly. Sawmya.Py.Z.45.

70.13 တဖေါင်ဖေါင် — (ဖေါင် an onomatopoeia = rattling away loudly
clamour) rattle of tongues.

တဖေါင်ဖေါင်လျှင်သန်းကောင်ညဉ့်ကံသင်ကျက်သဖြူ all that you
have been incessantly reading aloud into the small hours
of the night. A.B.L.I.100 ညဉ့်သန္ဓေက၊ ကျည်ကျည်လောင်လောင်
ဖေါင်ဖေါင် လှေဆိုတာအသံ the continuous piercing and shrill
sounds of talking. W.M.A.N.I.280. သတ္တဝါတို့အားလုံးကို
မည်သို့တဖေါင်ဖေါင်ကြံ he asseverated in a resonant tone,
that he would further the interest of all beings. Saungpa 41

- 0.17 မျက်နှာထားလုံလုံ — (မျက်နှာ the face; ထားသည် to put, keep; လုံသည် to be safe, secure) putting the face safe — keeping a straight face, a composed countenance. Cp. စိတ်လုံသည် to be free from anxieties; to have a clear conscience; နှုတ်လုံသည် to have a discreet tongue, be able to keep secret.
- 70.17 (မိန့်မ) ကံမခတ် (မဂ်အောင်) — not to give myself away. See အကံခတ် N.56.
- 70.18 အသရေလုပ် — (အသရေ Skt. śri; P. Sirī = glory, splendour; see အသရေ N.2; လုပ်သည် to do) to put on dignity, or airs. See အကံလုပ်သည် N.28.
- 71.1 မအောင်နှင့်တွေ့သည်ဖြစ်သောကြောင့်... ထင်ပါဘိ — as we have met with Ma Aung, and because of Ma Aung, I expect, we will not be successful (in our quest of a bride). — မအောင်ကိုမြင်သည်မှာ အောင်မက်တာရှိမိတ်သူလှပေသည် our meeting with Ma Aung should be regarded as a favourable omen.
- Here is a play on the words မအောင် — the prefix မ may be ignored or may be taken as the negative particle မ which may mean "Mistress Aung" or "will not be victorious". The speakers disagree as to the interpretation of the omen.
- 71.12 အတယ် — (တပ်သည် to fix, be certain. See တပ်အပ် N.21.

တပ်တပ် N.104.) certainly, really. See အတပ်အရာမရှိသိ
to see and know something personally. 125; အတပ်တပ် to be
involved personally 94; အတပ်စစ် to examine personally. 117.
အတပ်တပ် to say explicitly 156; အတပ်ယူ to take cer-
tainly to heart. 141. Popularly spelt အတတ် prob. from
confusion with တတ်သည့် to know. The correct spelling is
အတပ် See K.L.D.58; K.My.Th.123.

မေခင်သံလှည့်ငါးရာသာမန်တကာအတပ်ခွဲချပေါ့ I, this
monarch, identify her as being certainly Ma E.Khin. Po.Py.
Z.101. မင်းကြီးတော်ကြီးကလေးသွင်းကို
he was quite certain that a disease had seized the great
king. Omma.Py.28. ဘုရားမဝင်မဝင်စက်စိုက်ပျိုးအတပ်ပင် ပေဘ
ကတ် though the Buddha stood upright on his two feet
and preached to me now in so many words that... Yethe.Py.
Z.21. Also appears in combinations, with similar meaning
— အတပ်အရာ Hman.Yaz.I.199; အတပ်အကြပ် Kon.Yaz.II.203;
အတပ်အမြန် Mahaw.Z.I.42; အတပ်ကျကျ K.M.D.138; အတပ်ထင်ထင်
Temi.Z.35; အတပ်မြေ Th.S.D.II.205.

71.14 စိတ်စိတ်ညစ် — to be distressed. See စိတ်စိတ်ညစ် N.111.

71.17 ဘုရားဟောလိုက်နေကြော — You are following (a superstitious belief
as if that were) the preaching of Buddha.

This is a very elliptical stock phrase, often used to
brush aside prevailing beliefs and superstitions when the
people find them to be in their way.

အိမ်ကပ်ဒိဋ္ဌိ၊ စိတ်အင်္ဂုတဝိသေသပါနွင်သုဂ္ဂလးဟောလိုလား၊ မိမိလယ်
 my dear, please don't be obsessed by the dream. It isn't
 the preaching of Buddha. Sekkein.Py.Z.102. — Cp.ဘုရား
 ဟောသဘောမှန်သည်လောကဓံကင်းစွ်သော what the Buddha had preached
 was true. I could not escape from the vicissitudes of life.
Tetat.9.

71.18 အာခိုင်သာ: ။— (ခိုင်သည် = to be firm; သာ: actuality. See
 အာဂ္ဂကသာ: N.14), firmly, reliably.

ငါးရာငါးဆယ်ရာတော်တွင်ပါသောဝကားကိုအခိုင်အခန့်ယူ၍ re-
 lying on the words contained in the five hundred and fifty
 stories. Th.S.D.I.160 ပါဠိအဋ္ဌကထာ၊ ဋီကာ အကျဉ်းအကား အခိုင်အမာ
 မရှိ there is no sound authority from the Pali ex-
 positions and commentaries. Th.Th.B.P.98.

71.21 ခကားကန်လန် ။— (ခကား = words; ကန်လန် = right across, ath-
 wart) words spoken right across - contrary talk.

သင့်ခကားသည်နားဝယ်ကန်လန် your words come athwart
 my ears (don't meet with my approval). Mahaw.Py.Z.2. မင်းတို့
 မိန်းမများ ဖြစ်ခကားကိုကန်လန်ပြောဆိုတတ်တာဘဲ you women
 would talk contrarily. ~~XXXXXX~~ Khin.Myin.W.II.78.

71.23 အကျွတ်ြီးအကွာတြီး ။— (ကျွသည် = to be wide apart, sparse;
 ကွသည် to be far away; ြီးသည် to be big, large —
 intensive
 used as an ~~emphasis~~ as in အများတြီး a lot; အဟုတ်တြီး
 very true.) far and wide apart.

In general sense ကွဲသည် and ကွာသည် are the same; and as the usual phrase is အကွာကြီး၊ the phrase အကွဲကြီး is redundantly put in for rhyme with the preceding word ကွဲ။

ဘုန်းကြီးနှင့်ဘိုး၊ အကွာကြီး a monk and a comb are far apart (i.e. comb is no concern of a monk who has a shaven head). Saga.81. သက်သာအပ်အကွာကြီး far from a state of relief. Zawta.Py.Z.23.

72.1 မြို့မချွတ် ။ — (မ = not; ပိုသည် = to be first; ချွတ်သည် to release, free) ? not to be forestalled (by anyone) — at the earliest opportunity, prematurely.

ထိုသင်္ဂဓာဆရာတော်ရှေးသားအပ်သော ခုပါသကောဝါဒဋီကာတစ်ကောင်ကိုမင်းမြို့မချွတ်လွှတ်ခန့်ခွားပျံ့ပြန့်၍ ဂုဏ်သိသော်လည်း တမည်တော်များမှာ ဉာဏ်နုသောသူများဖြစ်ကြသည်အတိုင်း if we were to snatch a glance at the pamphlet (called) "An advice to the lay devotees" by Thingaza Sayadaw, we (shall not understand it), because our intelligence is too shallow. Sh.Ok.M.52. ထိုကျမ်းဆရာသည် မတွေ့သောကြောင့် ချွန်၏သည်ဝါဒကားဟူ၍ တော်သော နှလုံးသွင်းဖြင့် မင်းမြို့မချွတ် မစွပ်မစွဲရာ the compiler of that book, because he did not see (what he expected to see in the other book) should not, with a bad motive be in too great a hurry to ^{allege an omission} ~~accuse the other of the passage.~~ A.Th.D. 222.

72.1 ရူးသွပ်သွပ် ။ — (ရူးသည် to be mad; သွပ်သည် to be deranged) partially deranged. See ရူးချူချူ N.52 ရူးခွဲခွဲ N.42. Also ပေါ်သွပ်သွပ်

2.5 ဖြစ်ပြန်၏။ — (ဖြစ်ပြန် = wholly, entirely, absolutely; မဲသည့် = to be wanting, without) to be absolutely without. See ဖြစ်ပြန် N.5.

72.6 ဆင်ဝန်မင်းမယားတို့သည် ပိန်ပိန်မင်းရဲ့ ခင်မင်သည့် အခါမှ ချစ်မြတ်သလို — like the elephant master's wife, who became worn out and thin as she felt concern about what was no business of hers. The story is mentioned but discredited by U Po Sein. Po.Pon.My.Com.186.

Hence the saying, ဆင်ဝန်ကတော်အလောင်းကြမဟုတ် it is no concern of the elephant master's wife — (no need for you to worry.) Saga.45 ဆင်ဝန်ကတော်အလောင်းကြမဟုတ် — The minister was a veritable elephant master's wife in anxiety. Moul.Py.Z.143.

72.9 ကပျက်ကချော်။ — (augmentative form of ပျက်ချော် See ကတိမ်းကပါး N.8. ပျက်သည် = to be witty, funny, to trifle with; ချော်သည် to go aside, deride) comically, trifling with. သည်ဘုရားအမေ ပဓာနက ထွက်လိုက်ပြန်ပြန် ကပျက်ကချော်နဲ့ she, the lady-supporter of Buddha, always speaks flippantly. (She had sworn by the ဘုရားတကာ supporter of Buddha instead of by the ဘုရား = the Buddha). Mr.III.16. မောင်တင် ဖြစ်အလေးမှာ ကပျက်ကချော်နှင့် အလောင်းအလောင်း ကဲ့သို့သော စကားများ ကိုသာ ပြောကြား၍ ချေပေသည် (she) spoke of Maung Tin Myin in a flippant and jesting fashion (dissembling her interest in him.) Than.W.II.105.

2.11 စကားကြော — (စကား = word; အကြော = a sinew, tendon)

tendon of words — flow of words. Often appears in the combination စကားကြောရှည်သည် to palaver.

ဒါနကုသိုလ်မပြုလို့လျှင် အသာဓရ၊ စကားကြော မရှည်ခွင့်.
if you do not want to do generous deeds, keep silent, don't
be profuse (in excuses). Up.Th.H.I.192. အယ်သောညာသော၊ ကြာ
ကြာ ဖြောက၊ စကားကြောရှည်တော့မည် if I say this and that
for long, it will be a mere waste of words. Sawdewa.W.19.

72.14 ငြိတောင်ယံပေါင်း " — ^{or} / ငယ်ပေါင်းငြိတောင် (ငြိသည် = to be big;
grown up; အတောင် = companion; ငယ်သည် ^{to be} = /small, young;
ပေါင်းသည် = to associate, befriend) an associate in youth
and a friend in manhood — intimate or close friend.
See တောင်ငူမြောက်ဆွဲ N.66.

Cp. ငါ့နှင့် ဥပရာဇ်ဝံ့သည် ငြိတောင်ယံချင်း ဖြစ်၍ အစ်ကိုအရည်
ကိုလည်း ငါသိရသည် the crown prince and I have been intimate
friends since our youth; also I know his character.

Hman.Yaz.III.41.

72.15 တယောက်အကျိုးကို တယောက်လိုတမ်း ချိုညောင်ရေကိုလောင်းပါဝါသိ. မဝံ
ထမ်းရှားပင်ထည့်အံ့. မကား -- always wishing to further other
people's interest, I pour water over the banyan tree (an
act for gaining merit); would you put me, for that, in
the group of the drum-carriers?

The story (probably invented, and not very convincing)
is this. Once a man's wife was misconducting herself with
another man. Someone, who knew of it, informed her husband

of it. The husband, instead of thanking the informer, went to the court charging him with defamation. The judge, in order to get the truth out of the case, ordered the informer and the paramour to carry a huge drum, in which the clerk of the court was put to listen to those two men's conversation. The informer, at last worn out, exclaimed that because he wished for welfare of the husband, he poured water over the banyan tree (i.e. informed the husband) for which he had to carry that drum. The paramour also wearied, confessed. The clerk heard what they said. And the case was decided accordingly. W.P.S.5-7.

Hence the saying အကျိုးလုပ်လျှင်ရေလောင်းပတ်တင်းခွင့်တွေ့ instead of being rewarded for one's good deed, one is penalised. W.P.S.5. Also Mahaw.Py.Z.72.

73.1 အမေအောင် ။— (ဖြေသည် to answer, reply; တင်သည် to put on, present for consideration) answering and presenting — a debate, discussion. The more common phrase is အဖြေအောင် as in စကားအဖြေအောင်ပြောပွဲ = a debate.

သုခမိန့်ခွဲစေကာကိစ္စကိုဆက်လက်သော အမေအောင်စကား ဌာဂါယာဗျားကိုမရေးမီ I shall not reproduce the ^Ppāli verses of the arguments of the two wise men (but shall only give the Burmese version). Mahaw.Z.I.116.

73.3 ကျဲတဲ ။— (ကျဲသည် to be wide apart, sparse. See အကျဲကြီး N.71; တဲ reduplication of ကျဲ) sparsely. See

အညံ့တညံ့ (fr.အညံ့သည်) reluctance, half heartedly. 74;
 ငေးတေးတေး(fr.ငေးသည်) with a fixed gaze 74;မေါတေတေ
 (fr.မေါသည်) light-heartedly, carelessly 73.

3.15

ဂွ(တြ)။— (ဂွ = a village; a witch or wizard - possibly
 with reference to the proverb that out of seven houses one
 will contain a witch; ဣသည် to plot) a witch's plot.
 Thus, ဂွသာ = a wizard; ဂွသူ or ဂွသမီး = a witch; ဂွရှောင်
 သည် or ဂွဘမ်းသည် to be possessed by a witch, to be-
 witch; ဂွချသည် to propitiate a witch who has taken hold
 of a person. For such euphemism, see ပိုး for ဇွေ = snake
 N.16.

မခုံးတွင်ကိုက်သောဂွ၊ တဖောင်လုံးလေးသော် မိရိုးဘာသာ နတ်
 (when the patient says) that his shoulder is aching, it is
 the witch; and that he feels heaviness in his whole arm,
 then it is the ancestral spirit (who possesses him).

L.1.121.

73.23 သုတ်ပျိုးသုတ်ပျာ — (augmentative form of သုတ်ပျာ—သုတ်သည်
 to descend with a swoop, be quick; ပျာသည် in a hurry, in
 haste) in a hurry-scurry. For form Cp. ပျာယံ ပျာယာ
 (fr.ပျာယာ) hurriedly; ဇောက်ကျီဇောက်ကျား (fr.ဇောက်
 ကျား) in speckled and spotted colours; ယောက်ယက်
 ယောက်ယက် (fr.ယောက်ယက်) in a restless disorderly
 manner, in a bustle. သုတ်သီးသုတ်ပျာ is also found.

တန့်သမားမဲခေါင်လည်းသုတ်ပျိုးသုတ်ပျိုး၊ ဗျာကကုယတ်၍ the
toddytree climber Mè Khaung got up in a hurry and bustle.

Mr II.25. ဝင်းလေးမှာ ဆားများလေရောသလား၊ သုတ်ပျိုးသုတ်ပျိုးမှီဘတ်ရဲ့
I wonder whether the hotch-potch curry is too salty: I had
to prepare it in a hurry, uncle. Thami. 1. W. 12.

74.2 တအောင်ကလေး။ — (အောင်သည် to be prevented from flowing in the
natural way - as in အသက်အောင်သည် to retain one's breath;
ကလေး = small, little) a small retention of breath - for
a little while, a moment. Also found တအောက် esp.
in colloq.

သုဠေးကျော်သူမြန်မာလည်း... တအောင်လောက်မိန်းမ the famous
and noble wealthy man fainted for a little while. Kyab.
Taya. I. 46. တအောင်ကြာကာလ after a short while. Sh. Py.
S. W. 68. ဆရာရှင်ရှင်တအောင်တနားများနားပါအုံး O Saya Hmaing ,
please have a rest for a moment. Daung. 30.

74.3 သည်ပိုး။ — or သယ်ပိုး (သည် or သယ်သည် = to carry from place
to place; ပိုးသည် to carry on the back) to carry out,
perform, discharge. Often used with the word ဆောင်သည်
to carry or take away.

နဂါးအမျိုးစက်တန်ခိုးခွင့်သည်ပိုးဆောင်၊ ပါအောင်ကြိုးခွင့်သည် နဂါး
မင်း O king of the Nagas, with your supernatural power,
strive hard to perform your task of fetching (my sister-in-
law). Dewa. Py. Z. 24. ခုတ်တန်ခိုးခွင့်သည်ပိုးဆောင် you, the
dewa, with your power, discharge your duties (to ward off
the dangers from falling on to them). Wiz. Py. Z. 11.

မဲ့သကဲ့သို့သည့်ပိုးဆောင်လျှင်အောင်မြင်စေရန် if you have worked for this girl's interest successfully to the end. Po.Py.

2.31. သည့်ပိုးလွက်ဆောင် Mahaw.Py.2.3.

Spelt သည်ပိုး at Maggha.Lin.164 and Maha.My.Py.8.

4.11 တဆွေ့ချန် "— (ဆွေ့ဆွေ့ ? short and quick — ဆွေ့ဆွေ့ချန်သည် to stamp short and quick, go pit-a-pat; ခုန်သည် = to jump, leap. These may possibly be a reference to the movements of the ဇေ့ or "seven sisters" birds which are frequently seen hopping about restlessly) a short and quick leap.

ငါ့အာမေဏာဒွန်တို့လည်းကောင်း၊ ဇေ့မြို့လည်းကောင်း၊ တဆွေ့ကလေးချန် ကိုက်သည် for those conceited people who with ~~vanity~~ vanity and jealousy want to compare themselves with me, I shall simply make a short quick jump (to another subject, to show that they are wrong). Yama.Yag.I.161. ဇေ့ကလေးချန်သည် တဆွေ့ဆေးဒါးချိုးကား (the names of the bamboos) are inexhaustible; so I shall skip to those of medicinal plants, which are — . Pyin.W.Py.57. လှိုင်ကော်မီးဗျား (ဝတ်ဝန် ညားရှင်မသွားတဆွေ့. (the Zamari, a kind of fabulous beast,) when caught, would not move an inch for fear of losing its tail; ^{he} ~~the~~ would rather lie down ^{there} / and give up ^{his} ~~its~~ life). Para.Py.56.

74.15 ဇေ့တော့တော့ "— (ဇေ့သည် to look ^{dreamily} ~~gazingly~~ or absent-mindedly; တော့: a reduplication) looking ^{dreamily} ~~gazingly~~, a fixed gaze. See

အုပ်တည်တည် N.74. ကျွတ် N.73.

- 16 အုပ်တုပ်တုပ် "— (အုပ် ? an interjection, expressive of refusal, disapproval or pain; cp. အုပ်အုပ်— တုပ် a reduplication. See ကျွတ် N.73; လေးလေးလေးလေး N.74) half-heartedly, reluctantly. Commonly spelt အုပ်တုပ်တုပ် but both in K.L.D.67 and K.My.Th.326 the spelling is ^{အုပ်}အုပ်

သန့်လောက်လောက်တို့ အကုန်ကိုတောင်းပြု၊ မင်းကလေးတို့
ဘဲ၊ အုပ်တုပ်တုပ် လုပ်နေရသေးသလား။

are you still feigning unwillingness and refusing to accept this job with such a high salary? Colloq.

ငါးလျှော်မကျိပ်တဲ့ တောင်တန်ကြီး အသွင်လျှော် အုပ်တုပ်တုပ် မ
ပြပါနှင့် don't you, like the stupid cat which does not like fried fish, feign unwillingness (to take the princess Thida). Pondaw. Py. 2135.

- 4.21 ဗွန် "— byan di Eng. brandy. See Introduction.

- 4.21 ဗီ "— bi Eng. beer. See Introduction.

- 74.23 ဆိတ်တပေါက် "— (တဆိတ် = a pinch, from ဆိတ်သည့် to pinch; တပေါက် = a drop) a little. The letter ဝ is omitted for metrical convenience as frequently in the pya-zats. အိုက္ကယိတဆိတ်တပေါက်နားချင်သမျှတကုန်း ဖြတ်စို့
ဣာ O(my pupils), as I want to have a little rest, let me break off from this sermon. Boycott.313.

25 တိတ္ထိ— P. titthi = a sect (always with bad connotation. Promising to lead its votaries ^{over} into salvation, it only leads them into error) — an heretic. Popularly spelt တိတ္ထိ probably because of confusion in meanings.

တိတ္ထိ P. ditthi belief, dogma, view, speculation, especially false theory. Also found တိတ္ထိယ၊ တိတ္ထိဝါဒီ၊ တိတ္ထိဝါဒီတို့ or တိတ္ထိ.

အာသကတော်မှ အပဖြစ်သော တိတ္ထိတို့ကို those heretics outside the (Buddhist) religion. M.P.33. Also Eka.Z.5. မှီကလ္လုတ္တဘိ၊ တိတ္ထိအနွယ်၊ ဟဟာရိန္ဒဟာလ ဝုဏ္ဏာ: O villain brahman Kandahala, descendant of the heretical sect. Sanda.Z.23.

တိတ္ထိဝါဒီတို့ the heretics. Yaz.53. မဉ္ဇာဂ္ဂကတော တိတ္ထိယ အာဝကတို့ the ignorant monks, the disciples of the heretics. Z.P.K.562.

5.2 တေ — lit. to place edge to edge- to place food to the edge of the mouth = to eat, to snatch, to place a song/ to the

edge of the mouth - to sing, as at p.77. Probably it is a theatrical term. See ချိုင်း N.111; ရှုန N.41.

အိန်ပိုလ္လဝဏ္ဏိယေဝေပဉ်တေသာတေ leave the shoes alone;

you can pinch any amount of socks you like. Ukkala.Py.Z.

51. တွန်ညစ်ချွန်နှင့်တခါရွှေ့တေဝမ်းပါအုံးကိုကြီးလဲ just cast your dirty net again (and try to catch the fish). Ngakyin.Py.

Z.27. ဂုဏ်အချိန်စေသောအခါငါတေလို့ချိုင်းလှိုက်လေ when the time comes, I shall/seize and lop her down. Sawmya.Py.Z.

25. Also Thaton.Py.Z.71. ငါသန့်ဆော်ဇောဂျာသောသုဂ္ဂဇ္ဇိတေ (မီးကျင်) I, this glorious sole monarch, having drunk the intoxicating brandy. Bein.Py.Z.44 and Po.Py.Z.76. ခရဘဝ

ကလေးဗျားတေလေအုံး မှတ် I'd better sing a bugle-tune.

Saw.Pe.Py.Z.27.

75.4 ရူဇေဝ်ဘင်— ကုမ္မာရဘိယ? Eng. Jeroboam. See Introduction. Cp.

ရူဇေဝ်ဘင် ကုမ္မာရဘိယ Bein.Py.Z.38 - (a play written by the playwright with the help of his friends).

75.5 အသ္မုဂ္ဂရုဇာသောဋ္ဌာဂ္ဂဇ္ဇိတေ မှတ်— that intoxicant that would make even the Asuras (အသ္မုဂ္ဂ N.16) roll over and over with drunkenness.

According to the Buddhist, the Asuras are very fond of ^{the} intoxicant which was responsible for the loss of their country. This conception of the Asuras, prob. originated from Buddha-ghosa's work. See S.A.I.260.

When Sakka was born with his followers in the Asura-world (which later became Tāvātimsa), the Asuras prepared

a drink called gandapāna. Sakka warned his companions not to drink it; the Asuras became drunk and were thrown down Mt. Meru. Half way down, they regained consciousness and made a vow, never to drink intoxicant (sura) again; hence the name Asura. D.P.P.N.I.215.

75.10 ကတောင်ချောက်ချား: "— (ကတောင် ? anticipatory reduplication of ကတောင် as in ကတောင်ကတောင် ramblingly, wanderingly. See ကဝိမ္ဗိကပါ: N.8; ချောက်သည် to be frightened, flurried. ချား or ချာသည် ? to go round and round) flurriedly, wanderingly. Also found ကတောင်ကချောက် same. Omma.Py.7. Zanak.Py.103.

လုပ်စန့်အိမ်ထောင်ကိုယ်ခွါရွှေငြိမ်းကတောင်ချောက်ချား: လှေကတိုင်: သွား၍ leaving the household tasks, she wandered about aimlessly. Thamm.Py. ထိုကြောင့်ဦးကာသစ်ကကတောင်ချောက်ချား: ရှေးသာ: သည်ကို ဖျက်လှိုက်ပါ for that reason (given above) delete those incoherent words written in the new commentary. A.Th.D.98. မီးခက ပူလောင်၍ကတောင်ချောက်ချား: ကျွန်တော့်မဟာ: တို့အား: ကျွန်တော့်မဟာ: တို့ see with grief, which exceeds the blaze of fire (because his wife is dead) he distractedly requested the people "please help my wife up, and give her to me". S.D.W.167.

75.17 ဂြိုတိုးဂြိုတိုး "— (ဂြိုတိုး: probably an anticipatory reduplication of ဂြိုတိုး — ဂြို or ဂြို to be shy, retiring: တိုး is a reduplication of ဂြို as in ကြွတ် N.73) in a shy and retiring manner. For form cp. ကိုးလိုးကန့်လန့်. (fr. ကန့်)

contrarily, perversely; ခိုတိုးနုနုတန် (fr. ခိုနု) friskily, sportively; သိုးသိုးသန့်သန့် (fr. သန့်) , vaguely, indistinctly; also ကိုးယိုးကားယား (fr. ကား) sprawlingly, bunglingly; မိုးတိုးမတ်တတ် (fr. မတ်) standing in an erect posture. See ဂုတ်တိုးဂုတ်တတ် N.64.

မေတ္တသစ်ကို အထက်ကကဲ့သို့ လောက၌ ရှိနေသော အမူအရာ
မထားဘဲ he did not have, as in the past, a shy and retiring attitude towards Ma Shwe Thit. Thami.W.142.

75.20 သိယောင်ဦးဝါး— (သိသည် = to know; ယောင်သည် to liken to, pretend) သိယောင် = as seeming to know; also သိယောင်ကား ယင်းဝါး probably fr. ဝါးသည် ? to be indistinct, vague, as in ဝါးတိုးဝါးတား) uncertainly, vaguely, doubtfully.

သိယောင်နှင့် ထောင်ကြွား၍ လျှောက်ထားဝန်ခံခဲ့ကြချေသည်။ "ယခု
မသိနိုင်ကြောင်း ဖော်ပြခြင်းဖြင့် ချီးမွမ်းမှုကို တွက်တာဖြင့် we had boastfully
assured (the king) with an air of knowing; now, if we
should prove not to know (the answer) the king would be
very angry. Mahaw.Z.I.101. သိယောင်ကား ဖြုတ်ပြန်၍ to pose
as one who knows though he does not actually know it. A.Th.
D.260.

ဘုရားရှင်တို့ လာတတ်သောအခါ အကုန်အလုံး သိဝိဝါး the people do not really
have a grasp of the story of Buridattha. Buri.Z.Py.2. နတ်တို့
တွေ့မြင်ရာမှ ဝါးတိုးတော့လျှော့တွေ့မြင်ချက်ကို ဝါးဝါး ဖြစ်သောအား
ဖြင့် . . . because I saw him vaguely, (first) I wrongly took
him to be a dewa, then I thought he was a Naga and (finally)
I wondered whether he was a man! Thu.This.Py.36.

မေ့နစ်နားဘဲ၊ ဘုရားလည်းသူ၊ ဖြစ်သောဟူ၍ ဖြစ်လှည့်ပါး၊ ထိုစကားကို မဟာဘုရားသည်လော
have the monks and people ever mentioned, even vaguely,
anyone who became a Buddha without making great effort!

Weth.Py.59.

5.23 အူလည်လည် "— (အူ ? the intestines, core or pith; လည်လည်
to go round and round) the intestine going round and
round; wandering about, aimlessly. Also အူချောင်ချောင် အူ
(ခါဇာ)

သုတ်ကထာဝင်စကားမဟုတ်ဘဲ အူလည်လည်နဲ့ this fellow's words
are incoherent. Colloq. မင်းအူလည်လည်မလုပ်နဲ့၊ ငွေသာဖြန့်ပေးကွာ
don't you try to trifle; ~~xxxxxx~~ just return my money.

Colloq.

75.25 သပေါက်ထီး "— See သပေါက်ကပ် N.65.

76.2 ဘန်တီး "— (ဘန် or ဖန်သည် to create, invent; တီး ? fr. တီးသည်
to clear up, set up, as in တီထွင်သည် to set up, establish;
and လယ်တီသည် to clear up wild land and prepare it for
cultivation) to plan, fabricate, invent.

The combination ဘန်တီး occurs, e.g. ကွဲနွားဆိတ်ဖြင်း၊ ချော
ဖြင်းစုံစုံ၊ ဖန်တီးဝယ်ရောင်း plan to trade in buffaloes, cattle,
goats and horses on a big scale. Utena.Py.213 and Loka.Py.
18.

Similarly, in addition to the common form ဖန်ဆင်း
"to create, invent", ဖန်ဆင် is also found in books.

6.4 သမာဒါနံ — fr. သမာဒါနံ (P. sammā-ā jīva) right mode of living. The latter "o" is omitted for metrical convenience. See သတိဝါ for သတိဝါက N.33.

6.5 မေတ္တံ — ? (မ = not; ဆွသည့် = to stir up) before anything had been stirred up — from the very beginning, outset.

Usually found in combinations ရှေးမေတ္တံ၊ လက်ဦးမေတ္တံ

ရှေးမေတ္တံ၊ သီလသီတင်း၊ ဆောက်တည်ခြင်း၊ ရွှေသင်္ဂဟဗျူဟာ၊ စင်စစ်ကိုယ်
မဖြစ်နိုင်၊ ကာလစွဲကြာ၊ ဝဝဝိ သာသည့် because of observing
righteousness long, long ago, a king had been taken in
his real form, to Tawatimtha (the celestial abode) where
the mutchi flowers bloom. Thad.Py.1. လက်ဦးမေတ္တံ၊ ဖြတ်တင်ခြင်း၊
အဆင်ပြေစွာ၊ ဟူသည့်ကား၊ တော်မြန်၊ ကြွယ်ဝသော၊ တည်တံ့သော၊ သွက်ဇာ
from the very outset this honest personage, in his noble
nature, had been extremely straightforward and truthful.
With.Py.48. Also Ko.Py.29.

76.15 သနပ် — ? fr. သနပ် = way, custom, manner, nature. A favourite word with the authors of pya-zats. The letters ဝ and သ are often interchangeable. See ကနိသင်း < ကနိစင်း N.13. သလင်း > < လင်း N.21. Also သနပ်သနာ See သနပ် N.32.

ငါ့သနပ်ကို ဆီရစ်ဖြည့်၊ မြွင်းကုန်စင်၊ ဖြစ်တတ်ငြား you who are apt to know all about my nature to a hair (minute detail). Zanak.Py.77 and Kutha.Py.2. သတင်း၊ ဖြစ်ဆင်း၊ သနပ်
ထောင်ရှည် about the developments of events. Kinwun.My.7.
ငါတေဂျီသနပ်ကို နှိုင်းကာ ဖြစ်လောင်းတော့မည် I, this yogi, shall
present a commentary on my own characteristics. Pap.Py.Z.

27. ကျွန်တို့အဖွဲ့ကင်းအဖွဲ့ခွဲသန့်စင်ကိုယ်လိုတာဖြင့် if you want to know the cause and nature of misfortune that had befallen us. Po.Py.Z.80. အချစ်ကိုခင်းလှူသန့်စင်သန့်စင်တာလား are you, in order to test my love, trying to behave in a new arrogant fashion ? Bein.Py.Z.46.

6.21 ဖွဲချင်းဖြိုး "— (ဖွဲ = any feast, entertainment, combat — to where the people flock; ဖွဲ also spelt ဖြင်း = within; see တယောကချင်း N.70; ဖြိုးသည့် to be finished) finishing within the combat — instantaneously, immediately (only used of sudden destruction). Also ဖွဲချင်း"

ဖွဲချင်းဖြိုး သတ်ချင်လှ I wish to put him to instant death. Kaka.Py.Z.40. သံလျက်နှင့် မိကျောင်းကို ဝှိုးဖြတ်လိုက်ရာ တခါ သံလျက်ဖြိုး မိကျောင်းသေဒါတ် when he stabbed the crocodile with a two edged sword, the crocodile died instantly on the spot. Daung.38. Also Sh.Ok.M.123.

မလွင်လည်း ပေါက်မာရစစ်ရော့လသောဝါသသောက ဖွဲချင်း၊ တျင်းတျင်း ဖြေလျက် no sooner had the Mara's army reached (the spot) where the throne grew up, it immediately perished. Min.Ky. Eg.15.

76.23 ဖျက်ဂုဏ်ခါ "— (ဖျက်ဂုဏ် = the tears; ခံသည့် to hear, receive) that which receives the tears - a phrase generally applied to sad words or songs which causes the speaker or singer to shed tears - a tearful lamentation - common in stage directions.

မိဘုရား ဖျက်ဂုဏ်ခါ the queen's tearful lamentation.

The phrase ပုံပျိုမောင်နှံ refers to two orang-outangs a brother and sister, in Lu Wun Maung Hna Ma Pya Zat by Saya Ku. These were the children of Brahmadat, King of Benares and a female orang-outang. Their father being deceived by a cunning tiger pushed his wife down from a staging to the tiger, and left his children in their infancy. Their lamentations over their fate are heart-stirring and are justly admired by U Pok Ni. ~~xxxplayxxx~~ ~~xxrightxx~~ See Luwun.Py.Z. esp.16-47. See also the Introduction.

7.1 ဒာနုလုံ — (သနုလုံ to be delicate, gentle, tender: သုံသုံလုံ = to meet) where the gentle gathers, i.e. wherein is contained exquisiteness, as words etc. See အကြမ်းအနု crudeness and exquisiteness. 68.

ဒာနုသံသရာဇ်ကောင်းကောင်းသံသရာဇ်ကောင်းကောင်း the singing and playing of drums that are tender and pliant - entrancing, exquisite. Zanak.Z.56. ကဗျာကျမ်းပြုဒာနုသံသရာဇ်၊ ဒာနုသံသရာဇ်၊ ဒာနုသံသရာဇ်... compiling a book of verses which comprises * exquisiteness and delightfulness, softness and fineness, gentleness and sweetness. Yama.Yag.I.103. ဒာနုလုံကြီး ဖလံဂွန်လုံရေ - wizened lady who is fond of tenderness (young man). Rupa.Py.Z.3.

77.3 ဒာလုံသံသရာဇ် — (ဒာလုံသံ = sorrow, weeping, lamentation; သံသရာဇ် = to catch) to catch (the audience) with a song of weeping or lamentation. See ပွဲသံသရာဇ် N.24.

7.17 ကနာ: "— Mon ကာ = a roofed open hall, or temple, generally built for a temporary purpose, a pavilion.

The word is either found alone as in ကနာပေးသည် to provide (spirit) with a temple, or in combinations such as ဆိုင်ကနာ: a stall; ခုတ်ကနာ: spirit's temple; မန္တပိကနာ: a pavilion (မန္တပိ P. mandapa = a pavilion); ရုံးကနာ: a court; and ကနာ:ဖြင့် (pron.) ကနာဖြင့်: an awning, booth, large shed.

to offer, present;

77.19000 "— (ပ ? ~~to be xat xogated, xto xquash, xto xappear~~; သသည် to give, offer as in ဆက်သသည် to present; ပို့သသည် to send; ပြသသည် to teach) to offer something to one's superior so as to gain tolerance or favour of — propitiate.

The phrase ပသသည် is generally used in connection with deities. မိစားသည်: တန်ခိုးနာဂျိဒ်ဒ်နတ်ပသသည်အခါ at the time when the debtor is very ill and offerings are made to the guardian spirit of the house. Manu.105. ပညာတွင်းပည် ပဋိသေ နတ်တို့ကို ပူဇော်ပသ၍ having made offerings to the spirits inside and outside the city. Z.P.K.203. နတ်စွန့်: တို့တင်ခြင်းပသခြင်းတို့ကို မပြုစေနှင့် do not let (the people) sacrifice (buffaloes, cattle etc.) to the spirits and witches. N.S.P.22.

77.21 လိမ္မော်— (လိမ္မော် to defraud, tell lies as in ပလိမ္မော် See ပလိမ္မော် N.8. ဆယ်သည် to salvage, pick up, but

here used as an expletive, as in ကျိဆယ်သည့် to tease 62.
and ကယ်ဆယ်သည့် to save, in which ဆယ် however, means to
salvage.) to fabricate lies, etc. Also spelt လိစယ်လိယယ်

မတရားသောနည်းတို့ဖြင့်ကြံဖန်လိစယ်ကာ ဂျာဗွေတယ်ကြံသောသူတို့မှာ
those who try to earn their livelihood by wrongful means
and deceit. Chweta.
Chweta. 177. ကျိစယ်စာလိစယ်စာလက ဂိုဗဇ (the
girls) cut jokes with invented fibs and showed signs (to
their lovers). Yama.Yag.I.42. Cp. ဝိုင်ပင်လိယယ် to deliber-
ate, counsel. Hman.
Yama.Yag.II.33.

77.23 စကားလွင့် "— (စကား = words; လွင့်သည် to be blown away)
words being blown away i.e. spreading of words. Cp. သတင်း
လွင့်သည် news spreads.

သစ်ရှင်ပညာရှိများအား စကားမလွင့်ရအောင် လက်ဆောင်ဖြင့် ငွေ
ပေး၍ ဖြောင့်လေသည် (the minister) had to bribe the wise timber
merchants in order to prevent the news (about the clerk's
misspelling of the word ကြက်) being spread. K.L.D.72.

78.3 ဖါဖါထေးထေး "— (ဖါသည် = to mend a breach; ထေးသည် = to
caulk with pitch) to mend by caulking, to patch up —
rectify. Also ထေးဖါ။

ရှင်တော်ကွယ်လွန်သောကြောင့် ဖြောင့်လေသည်... ထေးဖါဆွေးနွေး
in order that (the defended and the plaintiff) should not
withhold or deny, but speak the truth, you (the judges)
ought to rectify the case — (i.e. guide its course). Kutha.
Py.16. အသားရေပျက်သောကြောင့် ကွယ်လွန်ဖါထေး၍ so as to patch up
the disgrace and affront (i.e. put a good face on it).

Th.Th.W.D.II.119. Cp. ဗိသယကြီးတယ်အဖါကောင်းတယ် you

are a great twister of the tongue; how nicely you put a good interpretation on your words. Tanaw.W.I.45.

78.8 ကုံငုံ — (ကုံသည့် = to have a sufficiency, plenty, as in လူ
ကုံတန် and လူကုံလုံ a prosperous person; ငသည့် to be
enough, as in စုံစေ့ to be completely sufficient 78;
လှိုင်သည့် to be plentiful; လောက်သည့် to be quite suf-
ficient) to be sufficient and plentiful. Also found ကုံငုံ
စေ့၊ လှိုင် and လောက်ငုံ
ကုံငုံစုံစေ့ to be sufficient and plentiful in wealth
(i.e.) prosperous. Tada.Maw.8.

79.8 သားမိန်းမအားကောလမ္ဘာကြီးလေးကောင်းဟုသိတောင်းတို့ခံကား...
ပေသည့်— This is a reminiscence of သားမိန်းမအားကောလမ္ဘာကြီးလေးကောင်းဟုသိတောင်းတို့ခံကား...
မလင်ကောင်းဟုသိတောင်းတို့ခံကား... the traditional saying
of the ancient people is never keep a daughter unmarried
unnecessarily long. Widh.Py.22.

79.16 သိုးဆွဲမိကဲ့ရော်ဆွဲမိလျှင်သာဆွဲမိလျှင်မိမိချော့ချော့ — I am Po Swè
Mi. When I do not grab (well and good); but when I do,
nothing will ever slip through.

A play on the words ဆွဲမိ (ဆွဲ = to hold with a
pulling effort, haul; မိ — to catch, get hold of). Thus
သိုးဆွဲမိ = Mr.successful grabber; and ဆွဲမိ to obtain
whatever is tried, to haul.

9.17 လူလုပ် " — See လူလုပ် N.8.

9.17 လူဟုတ် " — See လူဟုတ် N.48.

9.17 လူမလည် " — often spelt လူမလယ် (လူ a human being, man; မ = not; မည်သည် to be called, known) not fit to be called a human being - a person below the level of man either in age or intelligence, child. Cp. လူမည်က a mere man.

လူမလည်နှင့် အမှိုက်ဂျာခါးမှိုက်ဖြိုးဝတ်... ပါပမာရ်သည် အလိမ္မာရန်၊ ဗညာလည်း ခံ့စားသည် that Papahein who is not fit to be termed man, who is saturated and surrounded with foolishness, is deficient in cleverness and lacking in intelligence. Pap.Py.Z.17. လူမလယ်သားကလေးမှာ အမတ်မရှိပါဘူး this poor little son is innocent. Mya.W.148.

80.3 အိုအိုသံ " — (အို Onomatopoeia - to creak) creaking noise.

အိုသည် is applied to the calls of crow pheasant. ဂွေဘုတ် အိုဟိုချိုဟိုဟိုဟို... မိုးချုပ်စခါနာဂျီလွမ်းသံနှင့် အိုခဲပြီ the old golden crow pheasant from that grove caws and caws again, it caws with a plaintive note, while the hour of dusk approaches. 133. ချမ်းမြေ့စဉ် ဂွေဘုတ်အိုဟိုဟို at the pleasant time of dusk the golden crow pheasant caws. Sanda.Py.34. မြိုမြိုအုပ်က၊ ဂွေဘုတ်ကလေးအိုသည် from the dense forest, the crow pheasant calls. K.Y.11.

80.9 ကမုဒိတာ " — (ကမုဒိ P. kumuda = night lotus, white in

colour; ဇာ = a lotus) white lotus. For
 form see ဂုဏ် fr. guna = attributes, dignity;
 ပကုသ် fr. P. Pakkusa, the minister Pakkusa;
 ယုဂ် fr. P. yuga, an age; သမုဒ် fr.
P. samudda = ocean. Also found ကမုတံ
 သင်းပျံ့သော ရွှေကမုတံလှော်ခြင်း from the fragrant
 lotus (mouth). K.Th.By.55. Also Manli.30.
 ခရုဇာကမုတံရွှေဘလုပဇာတ် utter words as
 fragrant as white lotus. Kyab.Taya.II.72.

0.10 ကမုတံခံ " — (ကမုတံ is probably a contraction of ခမုတံ
 an apartment in the palace used for giving audience
 possibly from P. mukkha an entrance, archway. Mon
 ခမုတံ hall of audience; ခံသည့် to dwell) the
 dweller in a palace - princess. Cp. တပင်တိုင်ခံ often
 ပင်တိုင်ခံ the dweller in a palace - princess. See
 နို့စို့ရာကျတမုတံခံစဉ် those graceful and beautiful,
 noble maidens. 152.

30.13 ဒုတိယာဟာ " — (ဒုတိယာဟာ to be old, be a married person;
 ရာဟာ = a horoscope. Horoscope of a married man

- being destined to get married.

ရာတာ is often used in the sense of fate.
See ရာတာဌေး: N.47 - as in အပျိုကြီးရာတာ one born
to be an old maid. B.W.Z.229. ဆင်းရဲရာတာ
born to be a poor person. Myosate.Py.Z.I.18.

မင်းရာတာ destined to be a king; မှဆိုးမရာတာ
doomed to become a widow; သူဌေးရာတာ
born to be rich.

0.22 ဝူဝူတင်း "— = a window. Cp. Mon. ဝူဝူတင်း = a window

Probably the pure Burmese word for a window is

လေသာ vide infra. See လေသာ window 82.

ဝူဝူတင်း seems to be a combination of
alternative spellings of the same word ဝူတင်း
ဝူတင်း။

30.22 လေသာ "— (လေ = the wind; သာသာလှ to be gentle,

The three Talaing or Mon tribes are allocated by Dr. Halliday as follows — Mon Tang to Martaban; Mon Te to Bassein and Mon Nya to Pegu. Dr Stewart, on the authority of "The Song of the Three Mons" gave a different distribution; Mon Tang to Pegu; Mon Te to Martaban; and Mon Nya to Bassein.

The Burmans, again assign the tribes as follows — Mon Sa (?Tang) to Pegu; Mon Ti (?Te) to Martaban; and Mon Nya to Bassein. See J.B.R.S.IV.58 and B.S.O.S.IX.

81.1 တံသာဝတ်မလ္လလံ၊ ကိုသိမ္မလ္လလံ၊ မုတ္တမ္မလ္လလံ၊ ဝေဠဝိတိယဌာမညောဿ၊ မိနိဗ္ဗုပါဌ်
လာ — cp. ကုသိမ္မလ္လလံ၊ တံသာဝတ်မလ္လလံ၊ မုတ္တမ္မလ္လလံ၊ ဝေဠဝိတိယဌာမညောဿ၊
ဌာမညောဿလေ Th.Th.L.54.

81.6 ယောတာရိ — (ယောလာ P. selā or silā = rock, stone; ရိရ် P. giri = mountain). A mountain of rock - a mountain. ယောတာရိ
တောတိရိလ္လိ to go through mountains. 131.

The P. word ရိရ် (giri) becomes ရိရ် in Burmese, as final ရ် and ရ် are interchangeable. မကာရ် fr. မကာရ် P. Makāra = fish; မာရ် fr. မာရ် P. māra = death; သိရ် fr. သိရ် P. sirī = glory. See မန္တရ် N.58 and ရာဇသိရ် fr. Narasirī N.127.

81.7 ဂုဏ်း — ? Onomatopoeia; to beat (the drum). This word though found in combination with ဘာဇာကန် = a canon is usually used with ဝဉာန် = drum.

ဝဉာန်ဗဟ်ဂုဏ်းဇာကန် like the hard beating of a drum.

81.10 တောပတာ ။ --- (တောမရာ P. thomanā) praising, laudation; generally mispeltတောပရာ . The playwright, like many others, seems to haveတောမရာ mixed up with eitherပတာပ an act of worship or ပတာ a gift. Having the sound in his mind, he apparently wrote တောပတာ instead ofတောမရာ . It is curious that in Mon တောပတာ means to entice, and in combination with ပာ (say) = to slander.

ပညာရှိတကာတို့ ချီးမွမ်း ထောပနာဇွှင်အကြောင်းကို so that
you would be praised and applauded by wise men. Hman. Yaz.
III. 225. ကောလာပါလာ၊ ထောပနာကြာသဖြင့်စောမြေခိုက်မင်းတူဂျိယတင်ထေး
မွှေးပါလိမ့် because the masses had wildly proclaimed and prais-
ed you, your fame as King Saw Mya Narein, will be very
fragrant. Saw. Pe. Py. Z. I. 59.

81.14 မြန်မာစက္ကနတ် — (from တန်ဆောင်မုန်း: ta z^{au}ṅṅṁṁ) — the eighth month of the Burmese year. For metathesis see သုညယံ from သယံ N.4 and ခြောက် from မြန်မာ N.16.
Cp. ဓမ္မတပို့ from တပို့တွဲ ta bo' dwe the eleventh month of the Burmese year. Zawta.Py.Z.129.

81.15 ဟံသာဝတီ "— (ဟံသာဝတီ = a country; ဟံသာဝတီ abbreviated form of ဟံသာဝတီ) — See also ဟံသာဝတီ the royal city of Hanthawaddy
 82. ဟံသာဝတီ Hanthawaddy city N.132. ဟံသာဝတီ Hanthawaddy palace
 151. ဟံသာဝတီ is shortened to ဟံ for metrical convenience. See also ဇာတိတိုင်း (ဇာတိတိုင်း Burma N.87. Also ဂိုဏ်း for အရိမဒ္ဒနပူရ (Arimaddana — pura = Nirvāṇa; the city of Pagan. Thanwa.Py.21; Zeya.Yad.18) the Hanthawaddy country.

ဟံသာဝတီလေးပြန်ခဲ့သည် the king returned to the Hanthawaddy palace. Min.D.Eg.17. Also Pal.Eg.39.

81.15 ကော်ရော် "— (? ကော်ရော် to lift out of place, prize up; ကော်ရော်သည် = to aim at, as in ကော်ရော်သည်) to prize up ~~and~~ and aim at — ? to respect, revere. Cp. Mon.ဂုံ = to worship.

ဂိုဏ်းကော်ရော်ပူဇော်အကျွန်ုပ်တို့၏ I worship you reverently, I do homage to you; and I respectfully say to you thus. A.B.L.I.17. ဟောပြောသောကြောင့် ကော်ရော်သောနောက်လေး after listening with reverence and deference to the sermon. Thu.Th.Py.30. ဂုဏ်တန်ခိုးပညာဖြင့် ကြိုးကုတ်ကော်ရော်သုံးပါးသော်လည်း persevered in observing respectfully the sabbath of eight precepts. Weth.Py.9.

81.16 သဘင် "— (probably from P. sabhāya သဘာဝ သဘာဝ သဘင် an assembly) a festival of any kind, a public entertainment, an assembly convened for any purpose. Mon.သဘင် = a feast or festival.

ကဏ္ဍိယသဘင် public dancers. Ins.27. ယိုးဒယား၊ မြန်မာ

ဘင်ဖြင့်မြို့မြင်ပတ်ကဲ့၊ အောင်ပွဲသူရဲကားစွဲလေးသည်၊ ရဲဆီလည်း ^{လွန်} in Yodaya
 (Ayuthia) with military array, the numerous victorious
 soldiers, armed themselves with shields and bows, /com-
 pletely surrounded the town. Min.Ky.Eg.41. တကူးစီရင်ဆုံးဖြတ်ရာ
 လွှတ်သတင်၌ at the sitting of the King's Supreme
 Court where the cases were disposed of. Nara.Z.16. ဝါနုလည်း
 — လှူလွှဲကလက်ပန်းသည်နှင့် ငါလက်ပန်းကစားလို့သည်၊ မြို့သား၊ ဂွာသားတို့
 တွေ့လို့လျှင် သတင်ပြောဟု ဆို၏ Wamana said, "I will have a
 wrestling bout with this wrestler Mallaka, and if you
 townsfolk and villagers wish to see it, get ready for the
 show. S.Ky.D.I.169. မင်းမြဲသဘင်၊ စာပွဲသဘင်၊ ပျော်ပွဲသဘင် သုံးရပ်
 the three gatherings (of the people) namely the levée of a
 prince, the symposium, and the entertainments. Tanaw.W.I.
16.

81.17 တူး "— to carry; seldom used alone; generally appears
 in combination ဆောင်တူး or တူးဆောင် (ဆောင်သည် to carry, fetch)
 = to carry, take away.

နိဗ္ဗာန်တောင်သို့ တူးဆောင် ကာယတင် to carry the people to
 the Nirvana mountain. Ko.Py.13. Also Ut.Taw.108. လူငြေ့
 တောင်ရောက်တည့်ဆောင်ပို့ တူးဆောင် သည် ဗိုလ်လောင်း အဆွေ ဗွတ်မင်း
 6 friend, iguana king, will you be able to execute the
 task of carrying me to the human abode ? Padu.Py.Z.19.

81.18 ရံသီ "— P.ramsi or rasmi — a metathesis of ramsī = a ray.

ရံသီ or ရသီ is the proper pāli word, changed to ရံသီ
 because the playwright wanted it to rhyme with ရံသီ, the

preceding word and ဟိန် the following word.

1.19 ပဉ္စဂီတိယံ — = playing the five musical instruments. ပဉ္စဂီ
 pañcaṅgikaturiya
 abbreviation of P. pañcaṅgikaturiya = the five musical in-
 struments. For form cp. ပဉ္စဂီ fr. ပဉ္စဂီကရ N.51; ဘူဇင်
 fr. ဘူဇင်သီလ N.9.

The canon of five musical instruments has many varia-
 tions. U Kala in his Kala.Yaz.I.42. quoting the M.F.
 gives the following — တဘက်ပိတ်သည် the drums covered with
 leather at one end; ခွက်ဘက်ပိတ်သည် the drums covered with
 leather at both ends; အခေါင်းရှိသောသည် the hollowed drum
 (or the drums); အခေါင်းမရှိသောသည် the solid drums (?); ငွေ
 ခွက်ဝပ်သောသည် drums made of brass (probably the cymbals,
 gongs etc.).

In Vv.A 37. in pāli, and P.P.K.99. in Burmese, the
 five sorts are given thus:- [Ātata] တဘက်ပိတ်သည် the drums
 covered with leather at one end: [vitata] ခွက်ဘက်ပိတ်သည် the
 drums covered with leather at both ends; [ātata-vitata]
 အလုံးစုံပိတ်သောသည် (? အခေါင်းမရှိသောသည်) the solid drums; [ghana]
 တခွက်သောအသံရှိသောသည် (? ငွေခွက်ဝပ်သောသည်) the resounding
 drums; [susira] the hollow drums.

Another variation is — ငွေ = brass (instruments);
 တြိ = string (instruments); သားရေ = leather (instruments);
 လေ = wind (instruments); လက်ခုပ် clapping (instruments).

S.Py.A. II.56-58.

81.22 ဘောရိနိယုဉ် — (ဘော = pure silver; ရိနိ = a palace; ယုဉ်

= a hare) the silver palace of the hare i.e. the moon.

— order of words probably inverted for metrical reasons.

See also ကော်ငွေယုတ်လား: like the silver (palace) of the hare — the moon. ၉၀; ဖလ်စိ: N.20. and ယုတ်တပွင် N.34.

According to old Burmese belief, the moon is composed of two sorts of material, viz. silver and emerald, as the following extract from Loka Maw, which deals with the various phenomena of this universe shows. ပတ္တမြား (သို့မဟုတ်) ကြေးမင်း ခံလျှင် ခြည်ပျံ့လစန်း... the moon with its bright rays, which is composed of emerald (in the inner part), and the standard of purest silver outside. Loka Maw.53

81.23 ဂြိုဟ်မွှေး: "— (ဂြိုဟ်သည် = to beat, strike; မွှေး or မွှေးသည် = to be suffocated, overwhelmed) perhaps — to beat to the point of dazing the hearers — make a loud noise. Syns. ဂြိုဟ်တည်း, ဂြိုဟ်တည်း, ဂြိုဟ်ချောင်း, ဂြိုဟ်ဆောင်, ဂြိုဟ်ညောင်, ဂြိုဟ်မွှေး: — ထက်ကာကလည်း... (သို့) သံ ဂြိုဟ်မွှေး: — up above in the sky, there was a reverberation (thundering) Zeya.Yad.24. Also Min.N.Eg.11. အာကာဂြိုဟ်မွှေး: ဆတ်လစန်း: ဒွ် — throughout the ^{universe} unwise over which his influence prevailed effectively. Omma.Py.62. ပတ်ကုံးကျော်သံ ဂြိုဟ်မွှေး: တည်း: the fame (of the pyo) vibrated throughout the place, ibid.67.

81.23 မွေသာဂြို "— (မွေ fr. အမွေ = an inheritance; သဂြို P. sariya = body) the inheritance of the body i.e. things which are inherited as the body of Buddha — legacy of Buddha, e.g. pagoda, statues, etc. Cp. သဂြို ခါတ်တော် သဂြို ယခါတ်တော် or သဂြို ယခါတ်တော် the constituent parts of Buddha's body such as

hair, teeth, bones — most of which have been enshrined in pagodas or statues, and are regarded as sacred. See Min.D.Eg.18.

ဂုဏ်နာမေယျံဓမ္မသင်္ဂါယန္တရံ the sacred pagoda, which is the legacy from Buddha. K.M.D.209. ကာသပဘူရာ:ဇာတိယစာ:တော်ဓမ္မသင်္ဂါယန္တရံ the pagoda that is an inheritance from, and a substitute for Buddha Kathapha. Naraw.My.117.

1.24 ခြောက်ရောင်— (fr.ရှင်ခြောက်ပါး!) the six rays of Buddha.

ယကဝန်းကျင်ကိုယ်တော်မှ၊ အညို၊ အဖြူ၊ အနီ၊ အဖြူ၊ အမောင်း၊ ဖြိုး၊ ဖြိုး၊ ဖြိုး၊ အနီ၊ အဖြူ၊ အမောင်း၊ ဖြိုး၊ ဖြိုး၊ ဖြိုး၊ ရောင်ခြည်တော်တို့သည်လွန်ကဲစွာ from all around (the Buddha's) body, came forth, a halo of six colours of dark blue (or green), gold, red, white, light red and shining. Z.P.K.51.

31.26 စပ္ပယ် — variously spelt စပ္ပယ်၊ စံပယ် and စံပါယ် (? P. sappāya - saṃ + pāya = suitable, beneficial, fit; Skt. sampriya = satisfaction) to enjoy, take delight in — appropriated to royalty and divinity.

ရွှေအိမ်လက်ဝယ်တင့်စံပယ်သာမောင်မယ်ဘုရား the royal couple who live delightfully in the golden palace. Seinda.Yad.3.

Min.D.Eg.16 မိမိလာပြည်၌ နင်းတိုင်ခံရကာ အောင်မြေပြင်စံပယ်ရာ ဇွန်သေ့သုဂတိဥယျာဉ် the mango garden in which the kings of Midhila enjoyed themselves in auspicious festivals. Nemi.Z.9.

အရှင်သာဂိပ္ပတ္တရာသည် နှစ်သားတော်ဘုရားစံပယ်တော်မူသည့်ကို ဖြစ်၍ as venerable Thariputtara saw the Buddha dwelling in the forest of scented wood. Z.P.K.415.

2.1 နံတော်ဂုဏ် — (နံ = the day of the week on which one was born; တော် an honorific particle; ဂုဏ် = day of 24 hours) the day of the week, on which (the king) was born. မွေးနံ or မွေးနေ့ = birthday.

In old books, especially in the ဝင်္ဂတမ်း the records of the revenue inquests carried out during the reigns of the Burmese kings, when the day of the week of a person's birth is given, နံ is regularly used instead of the more modern word မွေးနေ့.

ချန္ဒရိယဂုဏ်မွေးနံကို မသိ not knowing the year, the month, the date and the day on which one was born.

A.D.K. 218 နံတော် အင်္ဂါသားတနင်္ဂနွေ the king's birthday was Tuesday. Hman. Yaz. II. 62. စားတော်တွင်းရေတိုင်ရာရေတောင်နံ the royal betel box and water carrier Yazashwetaung; day of birth Monday. Myama 57.

82.1 သုဂုဏ် — the sun. See သုဂုဏ် N. 59.

82.1 တောင်ရောင်ပွင့် သို့ — like a lamp of 1000 rays, i.e. = the sun. The sun is said to have one thousand rays. And it is thus called sahassa ramsi (1000 rays). J.P.I. 183; and sahassa ramsi is given as one of the nineteen nomenclatures of the sun. S.Ky.D. II. 279.

In Burmese, the epithet is often translated; တောင်

ရောင်နေ့ Padesa. 5; Gita. 6.

2.2 ပေထဗျာ — (ပေ = the earth; ပထဗျာ P. pathabyā = be-
longing to the earth) the earth. Cp. ဘေပထဗျာ in the
centre of the earth, on the earth. 138. Also found ပေထဗျာ
ပေထဗျာ the earth.

ပေထဗျာ ဘေဘာကာ = the earth and the sky. Wiz.Py.Z.

5. ပေထဗျာ ဝဏ္ဏဗျာ ဝဏ္ဏဗျာ ဝဏ္ဏဗျာ on this earth, in
the land of the country of Zeyathūri. Po.Py.Z.76.

ပထဗျာ is also used alone, e.g. ပထဗျာထက် on this
earth. Widh.Py.76; A.B.L.II.198. ဂိုက်ညောင် ပထဗျာ တိုင်တောင်
ခါးတောင် ဘာကာတောင် တေရဂူပေတဲ (you) whose powerful
orders shake the whole earth, and wellnigh shake the ten
thousand universes as well. Bein.Py.Z.82. Also Thaton.
Py.Z.2.

82.4 သုဇ် — (for သုဇာ) one of the four queens of Sakka. See
သုဇာ N.9. သုဇာ is changed into သုဇ် for metrical con-
venience, as ဇ် has to rhyme with the preceding word ဟန်.
See ပဏ္ဍိ for ပဏ္ဍာ N.130.

There are many such instances, e.g. တုသိတာဝယ် ဗျား စွာ ဝိဇ္ဇာ
စွာ ဝိဇ္ဇာ သုဇ် သိဇာ. In Tuthita (the third
celestial abode) Thuza and Sakka enjoy themselves amidst
numerous fairies. Gatha.Py.26. သိဇာ သုဇ်. Sakka and
Thuza. Seinda.Yad.3.

82.5 ပုဏ္ဏမိ — (P. punnamā) the full moon. See ပုဏ္ဏမိ N.32.

ပုဏ္ဏမိ or ပုဏ္ဏမိ is changed to ပုဏ္ဏမိ because it has to be
rhymed with the following word သိဇ်. Cp. အသုဂါရ် အသုဂါရ်

asura; တာရီခိုဝ်တာရာ a constellation. Also found ပုဏ္ဏိန်
Sawmya.Py.Z.68.

ငွေရတနာယပ်ပုဏ္ဏိန် the silver full moon. A.B.L.II.193;
Shwenan 133; Bedawun.16.

2.6 လေးတော်မြတ် — (လေး = four; တော် nobility, excellence,
honorific particle; တော် possessive form from တော် ; မြတ်
probably for ဒုဗ္ဗိယ (line) of the royal line of the four
noble women. See လေးတော်မြတ် N.5.

2.8 သင်္ဃာတိ — abbreviation of သဗ္ဗဗ္ဗိယာတိစာတိ (သဗ္ဗဗ္ဗိယ = a couch,
divan; ဗ္ဗိယာတိစာတိ a couch) a couch, divan. See သင်္ဃာတိ
N.12.

2.9 နာမာရိယ — (P. asañkhyeya) innumerable, incalculable. The pre-
fix နာ is omitted for metrical convenience. Cp. သမ္ဘိန္ဒြိယ
fr. (P. asambhinna) အသမ္ဘိန္ဒြိယ unadulterated, unbroken. (See
အသမ္ဘိန္ဒြိယ N.6); also ဂတိ fr. (P. agati) အဂတိ wrong course.
N.119.

ကိုယ်တိုင်သွား၍ ချွတ်ဘူးသည်ချည်းသင်္ချေတည်း၏ the number of
people whom (the Buddha) personally went and released, was
great. Para.Py.4. မင်းဆင်သင်္ချေတို့ကလေးက the innumerable
and incalculable multitude of horses and elephants. Yodaya.
Eg.18. Also Utena.Py.45.

2.10 နန်းဟုဒ္ဓိအိမ် — the mansion of the hare. See တောင်နန်းဟုဒ္ဓိ N.81.
ဟုဒ္ဓိတပွင့် N.34.

2.12 ဂ္ဍေခက်ဇွေ့ ။— (ဂ္ဍေ = gold; ခက် or ခက် P. cakka. Skt. cakra
a wheel - feet; ဇွေ့သည် to cause to fall, break off)
to cause the golden feet to fall - put them on the ground,
to step, walk. Also ခက်တော် and ခက်ဝှေ့— See ခက်လှဲတော်
ဇွေ့ to walk. 90. and ခက်ဘွေ့ N.159.

ခက်ဗွေ့နှစ်ဘက်ဘဝါးတော်ကို the two soles of (the
Buddha). Gatha.Py.7. ဆရာများ၏ဘဝါးတော်တော်တော်
ဇွေ့ကို the one thousand shining soles of the masters.
Zanak.Py.54. ဇွေ့ဂ္ဍေခက်ဝှေ့ ထွက်လာခဲ့သော် after leaving (the
place). Abhi.Py.42.

32.13 ရှော်ဂုဏ် ။— (ရှော်သည် = to aim at, as in ရှော်သည်; ရှော်သည်
to guess at random) to conjecture, guess. Also ရှော်
ရှော် 84. ရှော်ဂုဏ် is variously spelt ဟော်ဟော်, ဟော်ရှော်,
ရှော်ဟော် but the K.My.Hm.264 and K.L.D.19 spelt it ရှော်ဂုဏ်.
Syn. ရှော်သံ။

ဣဒဝတီနေလော၊ နုတပေလောယု၊ တွေ့တော်ရှော်ဂုဏ် he wondered
whether she was a dweller of the lotus bud, or a fairy
(because she was so beautiful). Kutha.Py.5. ထိုဟောပုဒ်ကြိုပါ
တံ၊ မင်းရှော်ဌာနီသည် ဆီထင် ရှော်ဂုဏ် I conjecture that the
royal city, to which the hundred umbrellas (kings) had to
pay tributes, is in this direction. Padesa.6. သူလိုလိုတံ၊ ပါ
လှိုရှော်ဂုဏ်ဟောငါးပန်းဘွေ့ဟော် as I lie on my flower couch,
while I conjecture his whereabouts, I call out his name
unintentionally. Keth.Z.24.

ငါ့ဆီလဲသာ၊ မင်းဘုံ၊ ဖြာထက်ဆယ်လေးတက်မည်၊ ပြန်မြှောက်တော်မူ၊
ရှော်ရှော်ဆံ၏ he indicated that in his conjecture, his

observation of the precepts surpassed the other three kings by tenfold. Widh.Py.7.

2.17 ဝဋ်ကျွေး "— (ဝဋ် P. vatta= the evil consequence of a sin; အကျွေး a debt) the debt and the evil consequence of a sin. See ဝဋ် N.14.

2.18 ကျမင်းပြည့်ရှည် "— (ကျသည့် to be pretty; ရှည် 1/8 of a tical; ပြည့်သည့် to be full; ရှည် or ရှည် "water" or appearance) one who is in appearance (a pearl) of full weight. The best pearls weighed 1/8 tical. See သူ့ဇာတိသိန်းချိန်ဝါးကျွေးပြည့် the pearl from the serpent's head, which weighs 1/8 tical. 85. — an epithet for one's beloved maiden.

Cp. ပုလဲသိက္ခိဗျူဟိတံ ဗျူဟိတံ A.B.L.II.162

Padu.Py.Z. ဗျူဟိတံ ပြည့်တန် priceless pearl. Shwenan.132.

2.19 ကုဋေ "— P. koti = 10 millions.

83.2 မြတ်သမ္မာ "— noble maiden. See ယဉ်သမ္မာ N.56.

83.5 နှိုးချပ် "— (နှိုးသည် to make soft; နှိုးသည် = to bring to a proper consistence, as boiled rice) to coax, prepare, bring into a state of willingness.

ယုံကြည်စိတ်ချတော်မူပါ၊ ကျွန်တော်တို့ဖြင့် ချော့သော ကျွန်တော်တို့
နတ်တို့ ပါပြီ please believe us, and be of easy mind; we,
your servants, have already coaxed and won over (the

brahmans) completely. T.Sh.W.IV.22.

3.6 တက်ကမီ— (fr.တက်ကမီ) to mount and ride, as a cart, or horse without any bother, to get something without any bother. Popularly spelt တက်ကမီ။

ကျွန်ုပ်တို့ကောင်းသောကံကြောင့် by virtue of your past good deeds, you had readily got me, this ~~prince~~ princess.

Padu.Py.Z.22. Also ibid.15. သောတောတက်ကမီလင်္ကာယောတု။

ထို့ပြင်ကံနှင့် ဖြစ်တဲ့အောင် so as to bring this affair of getting a husband to a complete and quick end without any bother. Wiz.Py.Z.18. ဟောတက်ကမီလင်္ကာယောတု။

ခုံတစ်ယောက် a policeman has unexpectedly come. Thaton.Py.Z.42. လောကုတ္တရာတက်ကမီအာရုံတင်ပါကောင်းကံကြောင့် as I am fortunate enough to be readily provided with a boat-owner as my husband. S.D.W.60.

83.6 ခေါင်းဖုံးခြင်း — (ခေါင်း = the head; အဖုံး ? a tail; ခြင်းသည် = to cover oneself) to cover oneself from head to foot; fig. in a complete condition, lock, stock and barrel.

83.6 သူ့သူ့တက်ကမီ — (သူ့သူ့ = to be sullen; တက်ကမီ redupli- cation) sullenly. See သူ့ N.7; (ဘာ what; တက်ကမီ is a reduplication of ဘာ) uncertainty. For form ~~farxfrom~~ cp. ၆၆: ၆၀: ၆၀: N.74.

သူ့ပါးကံကောင်းတာတို့နှင့်အတူ your name Ādicca may mean anything (he goes on to say if ā means gullet, I should like to

smash it). Pvinsa.Yag.8. ထောင်မှူးနှင့်မြို့တရား၊ မြို့ဝန်ကြီးလူအားနှင့် အစစ်ခံတာတာထောင်မှူးနှင့်အမျှဆို the jailor and the bailiff, and the minister, an easygoing man, all had to put their heads together as the statement (of the accused) was equivocal. Ibid.25.

83.7 လောင်းကား — Old Tom Cat. See လောင်းကား: N.28.

83.12 အညတရ — or အညတရ (P. aññatara) one of a certain number, somebody, a certain; hence little known, ordinary. Syn. သာမည၊ သာမန်။

ပဏ္ဍုလရာစသောမြို့များ၌ရှောင်ရှား၍ အညတရအဖြစ်ဖြင့် နေကြ၏ (the sakiyas) escaped to towns such as Panduyaza. and lived there as ordinary people. Tanaw.W.I.8. ကျွန်ုပ်တို့လို အညတရအညတရကို မဆိုထားနှင့်၊ သူတို့သခင်အရှင်ကိုယ်တော်တော် ငြီးတောင်မှ၊ မိမိမာန်ဂဲ့ စွပ်စွဲခြင်းကို စံတော်မူပြုသေးတာဘဲ not to mention ~~an~~ insignificant, ordinary persons like us, even the great noble Buddha had had (the misfortune) of being accused by Seinsamana/Mr.III.65. ငှားဆရာကြီးများလောက်မှသာတော်ကြီးပါ၊ မိမိတို့ ကြံစင်ဆင်ခြင်ကားကို a statement from a little known person like me, who am not as clever as the old masters, (would not be accepted by others.) A.Th.D.342.

ဇောဓိသတ်ပါကို အညတရပမာဏကဲ့သို့ ကြံပြုလေချက်ကိုယ် ခားပဲ ဂုဏ်ပါသေး။ I feel ashamed for him (who cannot distinguish between) the embryo Buddha, and the ordinary person. Nemi.Yag.42. အညတရ၊ ပုဂ္ဂလ သာမန်တို့ certain ordinary person. M.G.D.1.

3.20 ထွတ် (ထွတ် or ထွတ် See K.My.Th.138 = acme, summit, top; အလယ် also spelt အလယ် to be in the middle — something which occupies a central or important position. Cp. Skt. akshara = the supreme deity.) apex, pinnacle. Syn. ထွတ်ချော်, ထွတ်ထိပ်, ထွတ်မြင့်, ထွတ်မြား။

ထွတ်ကြွေတုန်းကောသလီနီ the order of the most
glorious king. Bawari.Maw.32. Also Hman.Yaz.III.53. ထွတ်ကြွေ
ဆုံးမဲ့ ဉာဏ်ဖြင့်ချဲ့လည်း exercising
genuity. Pal.Eg.6. though ~~exercised~~ the utmost in-

ရှင်ရင်မတ်စွာ၊ ဝဉ်ထွတ်ချာကျင် our lord Buddha, the
pinnacle of all beings. Thanwe.Py.20. (မုဉ်တြီးထွတ်ချာ၊ မဟာမ
မာ၊ မောဒေဝက the noble king Mahamagghadewa, the apex of
the country. Maggha.Lin.41. မောင်နန်းရှင်ဟူဆင်းမင်လကွကာ၊
လှထွင်ချာကာ the right hand consort, who in appearance
is the acme of beauty. Yathod.Py.12.

83.21 လျှောက်ဝတ် ။— (လျှောက်သည် = to accord with, be agreeable to;
ဝတ်သည် to compass, go round) to be agreeable ~~xxx~~ all
round — to be suitable, meet, fit, proper, seemly.

ဒသမျိုးလျှောက်ပတ်သော သတိဝိသုဒ္ဓိကို a girl of good family. Yaz.47.တောဘုန်းကြီးဦးခေါင်းဒွာချိနှစ်ချောင်းပေါက်သတို့၊ လျှောက်ပတ် စကား (he said) that monk in the forest had two horns on the head; what a dreadful thing to say! Up.Th.H.III.128.လျှောက်ပတ်သောဌာန ဟုတ်သန့်မဟုတ်သန့်ကို ထောက်ချင့်ရပါသတ့် you have to consider whether it is a suitable place or not. Sh.Py.S.W.33.

4.4 ထွေး "— to be mixed together, confused in a man or matter together, to be wrapped up. Many words with the ^{we} sound suggest such meaning, e.g. ကွေး, ထွေး, နွေး, လွေး."

Cp. ထွေးဂျောသည့်ထွေးရှပ်သည့်ထွေးလုံးရှပ်ပတ်သည့်
all mean to be intricately involved.

ကမ္ဘာလာထည်နှင့်ထွေးပေမည်သည့်အခါအေးမလို့ - - - - - though
I wrap myself up with woollen cloth, I don't get warm.

A.B.L.II.171. @ကန့်ကုဋေထွေးသော်လည်း နွေးဘူမေသင့် - - - - - in
spite of wrapping myself with ten million of (blankets)
reasonably
of one width, I am not ~~reasonably~~ warm yet. Ibid.196.

84.4 အရည်လည် "— See အရည်လည် N.35.

84.5 အခြေခံထားတည်း "— (အခြေ = foundation; ခံထား = words; တည်းသည်
to lay, set up) to set up the words of foundation — to
make first approaches (to the lady). See အခြေပျက် N.24.

84.14 သော်လော်ပွင့် "— (?သော်လော် P. soma = the moon; ပွင့်သည် = to
blossom, bud) the flower of moon; the moon. See ယုန်
တပွင့် N.34.

ဇယားရံ ယုန်သော်လော်လို like the moon which is attended
all around by the stars. Bedawun.218.

သော်လော် is generally applied to one's beloved, e.g.
ခွင်းဆီသော်လော်၊ ခြောက်သားတော်ကြက်ကုဋေ O golden rose, and
moon, my noble queen. A.B.L.II.144. ရွှေမျက်နှာသော်လော်နှင့်
(my beloved) with your moon-like golden face. Yama.Yag.

4.17 သဘောကွက် "— See စိတ်ကွက် N.20.

4.18 ရှမ်းရေ "— See ရေရှမ်း N.82.

4.21 လက်ဦး "— (လက် — the hand; ဦးသည် to be first) first hand — at first, foremost. Syn. လက်မြန်ပထမ။

သို့မခင်တွင်လက်ဦးဖြစ်သည်။ မိခင်သားလာဖြစ်သူလာ၏ the one who was born as the first daughter became Maya, the Buddha's mother. Buri.Z.Py.52. ရှေးဗုဒ္ဓနိဒါန်း၊ လက်ဦးခရီးသွင် in the first chapter of the foregoing introduction. Utena. Py.13. ရှေးဗျားလာဗျားလက်ဦးစွဲကာ at the outset, right from the beginning of this world. Padu.Py.Z.6.

The author of W.M.A.N. translated the pāli word ပထမော [pathamo] as လက်ဦး foremost. W.M.A.N.III.133.

84.26 ရင်မ "— (ရင် = the breast; မသည် to upraise) to upraise one's breast — in surprise, or suspense. Cp. ရင်ဝှီးသည်၊ ရင်ထုသည် to beat one's breast — in distress, sorrow, etc. ရင်သပ်သည် to stroke one's breast — in surprise, amazement. ရုပ်သာကီမြင်ရမှရင်မလှုပ်ဝှက်မိ when I actually see the noble lady's appearance, I chirrup in admiration. Tetat. 79.

85.1 ထင်ကိုးသူ "— See ထင်ကိုးသူ N.17.

85.2 ရှေးသောဝန် "— See ရှေးဝန် N.21.

5.7 တကြောင်ကြောင် "— (ကြောင်သည် ? to look with eyes wide open, to stare) with eyes wide open, staringly. Cp. အကြောင်နှိုက်သည် to attack a person who has his eyes wide open, i.e. to display effrontery; ကြောင်ကြောင်တွေ့ရသည် to see something plainly; ကြောင်ကကကက to be dumbfounded with eyes wide open; ကြောင်တောင်ကန့် to be blind, without any visible defect in the eye; ကြောင်တောင်ချိုးသည် — ငင်းသည် — လိမ်သည် to steal or deny or lie with effrontery.

See ကြောင် N.110; ကြောင်တောင်တောင် with effrontery. III.

တညလု: ခက်တောင်မခေါ်နိုင်ဘဲ၊ တကြောင်ကြောင်ကြောင်
ကြောင်ကြောင် as he could not sleep the whole night and
lay wide awake. Daung.32 and also T.Sh.W.IV.282.

85.9 ဘုရင်သ "— See ဘုရင် N.9.

85.10 ချိန်တမု: ပည့် "— See ကွမု: ပည့် N.82.

85.10 သမိန် "— See အသမိန် 6.4. The prefix သ is omitted for metrical convenience. Cp. သမိန် fr. အသမိန် N.82; ဂတိ fr. အဂတိ N.19.

85.11 အဟိ "— (fr. ဟိ) that, yon of long ago; (compilers of porana dictionaries give the meaning "numerous", and it is possible that later writers may use it in this sense.
အဟိသည်လည်းကောင်း၊ အဟိသည်လည်းကောင်း၊ အဟိသည်လည်းကောင်း the sin would not vanish even though numerous aeons had passed.

Para.Py.61. ငါ့မင်းကျော်၏သက်တော်မှာကိုးရာဟိုကာလရှည်စေလွှတ်
the term of this famous king's life in that distant age
was extremely long. Nemi.M.Py.8. အတိုင်းဗျား in the be-
ginning of that time of long ago. Kinwun.My.1. သူ့ပျက်စီးမှု
ရှုလျှင်ပြီသို့ like the crumbling of the hostile rebel of
old (defeated by Sakka). Sanda.Py.59.

ဝိမလာကာမသုဒ္ဓါအယောင်- မင်းသားသူနတ်လူအား numerous
human beings and dewas who ever saw Thuza-like Wimala.
Widh.Py.26.

85.16 ထိမ် — also spelt ထိန် to conceal. Appears in many combina-
tions, e.g. ထိမ်ချွန်လိမ်ဖြူးထိမ်ဖြူးပြတ်ထိမ်ငှက်

ထိမ်ဖြူးမထားမေ့စွဲငြားသည် (she) did not conceal any facts
(about her feelings) from the king; but she plainly told
him all about them. Sanda.Py.66. ထိန်ချွန်သည် to withhold.
Shinkyin.14. ဆရာကျေးဇူး- ထိမ်ဖြူးမိတ်လှ၊ မြေသိပ်တောင်
because of Muthila who stupidly disparaged his master's
beneficial deeds. Thuta.Py.78. ကားဝေ့ကန်စုတ်ကုလွန်လှပေသို့
ထိမ်ဖြူးပွတ်ခဲ having hidden and buried this bundle of
only serves
property which ~~xxxxxxx~~ for wretched sensual en-
joyment. Kyab.Taya.II.104.

85.16 လေးယောင်ကြီးနွယ် — See လေးယောင်နွယ် N.5.

85.18 သူ့ငြင်း — the way of sullenness. See ငြင်း N.47: သူ့ N.7.

5.20 သုံးဂွေ့ ဇင်ပန်း — (သုံး three; ဂွေ့ fr. ဂွေ့ attendants. See
 ဂွေ့ N.16; ဇင်ပန်း fr. သဇင်ပန်း orchids. See ဇင် N.22.)
 orchid of the three graded attendants: the inferior, the
 ordinary and the superior). See သုံးဂွေ့ပုလဲ pearl of the
 three graded attendants. N.147. သုံးဂွေ့ဥက္ကဋ္ဌ chief of the
 three graded attendants N.157. Generally used as epithets
 for one's beloved maidens.

Also သုံးဂွေ့နတ် fairy of the three graded attendants.
Mahaw.Py.Z.4. သုံးဂွေ့သင်္ခင် chief of t.g.a. ibid.7. သုံးဂွေ့
 မြှားကေ hair (garland) of the t.g.a. Dewa.Py.Z.24.

85.20 နန်းရွှေလှိုင်ကို နန္ဒမုလပရိသကာ၊ ဤဤရွှေပါး... မှီ — as the
Myinzuthaka flower (in front of) the golden cave Nandamu
 is so fragrant and sweet.

ရိန္ဒုမူ — Nandamuhāmūlapabbhāra — a ^{mountain} ~~mount~~ cave in
Gandhamādana. It is the residence of Pacceka Buddhas and
 has three branch caves, viz. Suvannaguha, Maṇiguha,
 Rajataguha. In front of the Maṇiguha stands the Mañjusaka
 (Myinzuthaka) tree, which is one league in height and one
 in girth, and bears all the flowers which bloom on land
 and in water, on earth and in heaven. See Gandhamādana.
D.P.P.N.I.746-8; Nandamūlapabbhāra; ibid.II 22-3; and
Mañjusaka ibid.II.420.

85.20 နန်းရွှေလှိုင်... etc. etc. is a reminiscence of နန္ဒမုလပရိသကာ၊
 သကာ၊ ဤဤရွှေလှိုင်လှိုင်လှိုင်ပါးစားပန်းပွင့်ကြောင့် because of the
flower
 Myinzuthaka/that blooms in all its splendour and fragrance
 at the emerald cave of Nandamu. Luwun.
~~xxx xxx~~ Py.Z.6.

5.26 ပဝချင်းဝင်း "— (ပသည့် to display, as in တောက်ပလွန်းသည့် to display brightness - be shining brightly; ပဝသည့် to display so as to be talked of; လှပသည့် to display beauty & be beautiful; လွှားပသည့် to display vanity — be vain; ချင်းသည့် to penetrate, pierce ? used as an emphatic descriptive as in ချင်းချင်းနီသည့် to be blood red; လင်းချင်းသည့် to be very light or bright; ဝင်းသည့် to be brilliant, shining) shining brightly and radiantly. See ပဝ...ထွန်းထိန် to be shining brightly. 146. See also ငြိမ်းပ N.91.

86 တပ်အပ် "— See တပ်အပ် N.21.

86.4 ဓနကမိ "— See ဓနကမိ N.43.

86.6 ဘွင် "— See ဘွင် N.7.

86.6 ဆပ်ဆပ်တုန် "— See တုန်ဆပ်ဆပ် N.41.

86.8 ထွေးလှိုအုံအုံ "— (ထွေးသည့် to be melted together. See ထွေး N.84. အုံသည့် = to assemble or crowd together, to be almost smothered, as a fire that burns dully) in a smouldering state. Cp. တာအုံစွေးစွေး brooding over, as a distress. ကံမိနိဗ္ဗသည့်အခါ၊ ပျောက်ညွှာဝင်ထွက်လှည့်ရာနီပြီဟုအတွက် လာ ဖာရိဒါ ဖျက် ထွေးအုံ when your luck gets thin (is weak) your property will flit away and the planet that controls your place of residence (indicates that) anger is smouldering inside somebody's mind. Pon.The.115.

6.13 မျက်ရည်လွယ် — (မျက်ရည် = the tears; လွယ်သည် to be easy)
to be easily moved to tears. Cp. ဒာဂိုလွယ်သည် ready to
weep; သညာလွယ် to be easy at the pedicle - to fall off
easily, as fruits, i.e. to give in too easily, as in love.
N.150.

86.19 သပြေထွန်စိုက် — the place where the rose apple tree
grows. See ကာသဝစ် N.33.

87.1 ကွေ — to be parted, far off.
to go aside, or off; / Cp. ကွေကွေကွေကွေကွေသည်
to be parted, separated.

ဘုံသာဆူထက်မာတုမကွေ့တို့ခွဲခွဲလျှင် we two lovers live
inseparably together in a mansion. Nemi.Bkk.Py.77. ဇော်မြိုး
သဂျေဇော်ကဗြေကွေ့လျှင် (the maiden) of noble birth, who
is free from six bodily faults. Thu.Hmy.Py.6. ရှစ်မြိုးကွေ့သာ၊
သပြေသာသင်စောနုဝံ့ရှင်လျှင် His Majesty, the master of Zambudipa,
from whom all hostilities keep themselves away. Min.Me.Eg.
30. ကော်ကွေ့သုသာန်၊ ဖျော်ဖြေချီမေတ္တာ this girl who is away
from her lover, has no one to comfort her. Keth.Z.17.

87.2 ရေအာဒိန္နယ် — (ရေ = the sun; အာဒိ P. ādi lit. the be-
ginning, but here it is an abbreviation of P. ādicca = the
sun; as ပဏ္ဏာ is of P. paṇṇākāra = gift. N.51; နွယ်
relation) descendant of the solar lineage. See ရေအာဒိန္နယ်
နတ် N.6.

၁၇၅၀၀၀၀၀၀၀၀ the journey of the crystal sun.
A.B.L.II.195. သန္တာရီတဲအာဒိဝ် 0 glorious descendant of
 the solar lineage. Kaw.Py.Z.15.

87.8 ရှောက်ချား "— (ရှောက်သည် to frighten; ချား ? reduplication
 of ရှောက် ; Perhaps formed on model of တောက်တာ:
 fr.တောက် = to have a regard for; and ရှောက်ခြား:
 fr. ရှောက် to err) to be shaken, perturbed, flurried;
 in which, however, တား (to place and ခြား to be in error)
 are actual words.

မြို့ရေမြို့သား၊ ရှောက်ချားလူဗိုလ်၊ ဝိရ်လန်၊ မြို့လျက် all the towns-
 folk were in a perturbed and panicky state. Min.MeEg.16.
 အိမ်ကမည်သည်ကား၊ ခေါ်တဲကဲကဲ၊ ချ်မြင်ကဲကဲ၊ အာယုဗျား၊ များဝ်
 most dreams are due to the disorganisation of the elements
 (inside the body). Weth.Z. သားတော်ဆိုး၊ အာယုဗျား၊ ချ်မြင်ကဲကဲ၊
 ချ်မြင်ကဲကဲ၊ ပါတော့ မည် if you transfer the succession of
 your throne to the bad son, the whole country will be in
 chaos. Pap.Py.Z.8.

87.8 ရှေ့မျက်နှာရောက်ထား "— putting the front face at the back -
 putting aside one's shame, with face averted.

It is a hackneyed phrase often used by women whenever
 they want to confide to their father, husband, lover etc.
 anything that would make them blush on an ordinary occasion.
 They have to avert their face, because they probably have
 no courage to look at the person they are addressing.

Cp. ရှေ့မျက်နှာရောက်ထားလို့၊ မြီးစားကာ၊ တွေ့ရတော့မဟာဘ် I shall

have to put aside my modesty and look after her (the sister) is on the point of giving birth to a child). Toungoo.Py.Z. 119.

87.9 ဘွယ် — (မ not; ဘွယ်သည် to be meet, suitable, desirable) not to be meet, suitable, desirable. See (ဘွယ်ဂှ်လော့ untoward manner. 90. Cp. စားဘွယ် that which ought to be eaten - eatables; ပြုဘွယ်-လုပ်ဘွယ် that which ought to be done - duty, work; သောက်ဘွယ် that which ought to be drunk - drinks; ဘွယ်ဘွယ်ဂှ် in a desirable or suitable manner, usually applied to food.

ဇမ္ဗူကလယ်လုလင်လွယ်နှင့်မိဘွယ်ဘောကလော: the queen indecently misbehaved herself with a brahman youth. Maggha.Lin. 243. မောက္ခသင်္ဃာလှပနုပယ်ဘိုးလေးနှင့်မိဘွယ်ဂှ်ဘူး: it is not proper for me, this recluse, to live with such a beautiful young daughter (as you). Keth.Z. 19. မိတ်ကူးက ဘွယ် how unnatural your intention is (she wants to become a nun). Tetat. 63.

87.10 ဟုန်သွေးတဂျီ — (ယုန် = a hare; သွေး: blood; တဂျီ like, comparable to. Vide infra) like the blood of a hare - supposed to be very red. The phrase ဟုန်သွေးတဂျီ ပင်သာလိက်ဦး --- lit. "the noble maiden comparable to the blood of a hare" does not make sense. Most probably what the playwright wished to say ~~have xxxxxx~~ was "the noble maiden whose (lips) are as red as the blood of a hare". And most probably he got the phrase from U Pon Nya's Tayasa ဟုန်သွေးတဂျီ ကောဝိဋ္ဌာဗွင်၊ ဝျာဠာဝုဋ်သော --- (တနီတေလည်းတယပ် The forest of red lotus, which is glowing with bright red colour, like the blood of a hare,

and Kowila flower (a flower in the celestial abode).

Pon.Taya.1.

87.10 တဂ်ိ — (တ a formative prefix - a very -, an actual -, as in တစေ fr. စေ = merely, only; တဝ fr. ဝ = like, to be similar to; တဖွ fr. ဖွ alike; ဂ်ိသည် = to exist) a very -, an actual; this ခုတ်တဂ်ိ = a very fairy, hence like a fairy. Also found တဂ်ည်။ See Appendix X.

နိဗ္ဗာနဂူတိနိဗ္ဗာနဂူလည်း။ တဂ်ိမလ္လမ္ဘာတည်း။ if the city is compared to Nimanarati (one of the six celestial abodes), it would be exactly like (that abode). Su.Py.16. ငါသည်မင်းကို ဖမ်းတင်ဆွဲလိမ့်။ မင်းဆိုတောင့်လွှဲတဂ်ိတည်း။ they would put blame, as big as Mt. Meru, on me, this king. Thu.This.Py.16 ခုတ်တဂ်ိယုတ်ခွေမယ်ကည်း။ Sandakinnari, who resembles a fairy in appearance. Sanda.Py.87.

According to U Kyaw Dun, the editor of the A.B.L., there is a difference between the two verbs ယှိ and ဂ်ိ - ယှိ to U Kyaw Dun an ordinary verb to be; ဂ်ိ = a comparative verb to be. Thus, ကျွန်တော့်မှာ ငွေရှိသည် there is money in my possession, I have money, and ကျွန်တော့်မှာ ငွေသလွှာလောက် ဂ်ိသည် I have as much money as he has. See A.B.L.II.312.

Cp. ခုတ်ခွေယုတ်တဂ်ိမိဘုန်းယှိမ the glorious lady comparable to a fairy. Nemi.M.Py.120. ငြိယုတ်တဂ်ိတည်း။ သည် (of those dogs) there are no large nor small ones, but they are of the same height. Bal.Py.8.

87.11 မိမိပင်စိုက်ပျဉ်း — lit. to plant the tree of estrangement; to

treat heartlessly. Cp. ဗုဒ္ဓကလုံးလယ်တို့သားဘုန်းခင်ကို မုန်းဝင်
ဇွဲးဝိုက် cherishes the whole country ~~xxxx~~ great hatred towards
 the glorious son. Weth.Py.Z.58. Also Ukkala.Py.Z.154;
Dhamma.Py.Z.105; Sawmya.Py.Z.95.

.11 မာနဒိုက် "— See မာနဒိုက် N.60.

.13 မောဂ္ဂိသောဗ္ဗ "— See မော N.19.

.16 မုဂ္ဂတတိုင်း "— (မုဂ္ဂ fr. မုဂ္ဂ Burman; တ = a, one -
 seems to have a slight demonstrative force. See မုဂ္ဂတတိုက်
N.16; တိုင်း = a country) the country of the Burmans - Burma.
မုဂ္ဂ for form see မုဂ္ဂ N.81.

This word မုဂ္ဂ was often used to apply to the whole
 of the Zambudipa island, e.g. မုဂ္ဂဘူတသွင်လွှဲကျော်ထင်ရှား မိမိလ
မုဂ္ဂကျောင်း မုဂ္ဂတော မုဂ္ဂဘင် ဒွါ in the old city called Midhila,
 the fame of which spread throughout the country of the
 Burmans (i.e. Zambudipa). Nemi.M.Py.26. Also မုဂ္ဂ Maha.Up.Eg.121. မုဂ္ဂ Shwenan.27. မုဂ္ဂ Shwe.Th.1
မုဂ္ဂ Thu.Hmy.Py.36.

7.18 မိတ္တ "— (P. aditthāna) decision, resolution, vow — also to
 vow. The prefix မိ is omitted for metrical convenience, as
 in မိတ္တ fr. asamkhyeya. N.82. မိတ္တ fr. asambhina
N.85. For form cp. မိတ္တ fr. thāna = place; မိတ္တ fr. māna =
 pride. N.60. The vow or expression of aspiration is not a
 prayer addressed to any deity but is an act which the doer

hopes will have consequences.

ဘုရားဖြစ်ရန်မျှဆန်တော်သည်အစဉ်အလာကံအထက်ကောင်းကင်၌တည်
 ရေသာတည်မိန့်ရုံ၍ကောင်းကင်၌လွှင့်မြှောက်တော်မူသော် after the invoca-
 tion "if I am to become a Buddha may my hair remain in the
 air", he threw it towards the sky. Z.P.K.33. ငါ၏သိက္ခာနှင့်အာရုံ
 မျက်မှောက်ဆုတောင်းပေါက်ပေမီ my vows and prayers have been
 fulfilled in the present existence (she had declared her
 wish to become a queen who would be able to wear the ear-
 ring made out of Sadan elephant's tusk.) Pon.Taya.7.

7.24 ဂွယ်စူး ။— (ဂွယ်သည် to aim at; စူးသည် = to pierce) to
 intend, design. ဂွယ်စူး in the same sense is more common.

သီရိလောဂွယ်စူးလောပျော့ကြွားက ပွါးဆင့်စေ . . . as if intend-
 ing to make me giddy with (yearning for the loved one)
 (those birds) enjoying themselves together, aggravated my
 grief. A.B.L.II.118.

ဂွယ် also appears in many combinations in similar
 meaning, e.g. ဂွယ်ကို Mani.Z.26. ဂွယ်ချူ Para.Py.72. ဂွယ်
 စောင် A.B.L.II.289. ဂွယ်ဖြဲ Widh.Z.26.
Shwenan.45.

87.26 ဆူငြမ်း ။— See ငြမ်း N.47.

88.3 ဝတ်ရုံ ။— See ဝတ်ရုံခွင် N.33.

88.3 သိကြားမင်းနတ်သမ္ဘူ၊ မတွေးငယ်မစာနှင့်ပျောဆရာဝင်လှိုင်းမယားအားဖြင့် မနာ—
 — having no consideration nor regard, the drum-master

.5 ကေသရာ — (P. kesarasiha) a maned lion. The syllable ရ is changed to ရာ probably owing to a misconception - quite a popular one too - as to the meaning of Kesara which is generally taken to be ကေသရာဇာ Kesarājā "the king of lions". Of the four species of lions, kesara is the highest.

.5 အား(ခ)ရာ — (အား inclination; ရာသည် to listen to, to defer to) to have regard to another's feelings, fear to presume.

အား(ခ)ရာဂျိရာဇာဗျူဟေတောတြာဏ်လျှင်သင်္ခါရ်ချွတ်ချွတ်ဝင်လာစွတ်သည်။ အိဒါချင် ၀ (rough and clumsy fellow), who not fearing to presume came straight into this monastery with noise and bluster that were unpleasant to the ear. Thu.This. Py.25. သူ့ယမင်းကိုးကွယ်သူယမင်းကိုးကွယ်ရာမှတောငါးဝိစ် notwith- standing that he had had the other man's food, he seduced the other's wife without compunction. Mahaw.Z.I.37. သင်ဝင်ခါဘိ ဖင်္ခိဂ္ဂဉာဏာဘေးရာဇေသည်ဂ္ဂေရာ အိဒ္ဓယံ နေတံ့... what a long time it takes to set! It lingers on and has no consideration for me. How disgusting, and what kind of sun is it! Pyinsa.Yag.8.

8.7 ကကရာသန္တာဖုန္ဒုကုဉ်တေသန္တုမ္ဘိကုဉ် —

Kakkaru = heavenly flower. Once a great festival was held in Benares, attended by both humans and divinities. Among the latter were four gods from Tāvātimsa wearing wreathes of Kakkaru flowers, the fragrance of which filled the town. When men wondered at the fragrance, the gods showed themselves and their wreathes. Men asked for these

flowers, but the gods explained that they could only be worn by those possessed of certain virtues. The King's chaplain, hoping to deceive these gods, claimed possession of these virtues. The wreath was put on his head and the gods disappeared. The chaplain was seized with great pain in his head and in trying to remove them, he found it impossible. After seven days of suffering, at the next similar festival, he confessed his guilt and obtained relief. See D.P.P.N.I. 473; J.III.58-60.

8.12 သို့ကတ် "— (သို့ = such; ကတ် or ကတ်ည့်: even, though) ~~xxxxx~~ nevertheless. ~~throughxxxxxxx~~ See ကတ် N.6.

8.13 ရေနတ်ပွတ် "— See ရေနတ်ပွတ် N.6.

8.14 အုံးဝအတ်တင် "— (ရှုံးသည် to lose; ဝ or ဝါ an assertive particle; အတ်တင် to have what is left) will be left with a loss; left a loser. See ဖတ်တင် N.7.

8.15 ထင်တရေ "— to have a feeling. See တရေရေ N.28.

8.17 ဇမ္ဗူ "— (ဇမ္ဗူ = Zambudipa. See ဇမ္ဗူသောင်းကျယ် N.55) the emerald coloured island. According to the Buddhist cosmologist, Mt. Meru has four colours, viz. colour of silver on the eastern side, emerald on the s., crystal on the w. and gold on the n. P.P.K.49. And Zambudipa being on the s. side, it naturally has the colour of emerald.

လက်ယာစပ်ဝပ်မြေညောင်တန်းဟုခေါ်သောမြေညောင်ဟု the island called
Zambudipa, which is on the right hand side (of Mt. Meru)
 and which is tinged with emerald colour. Nemi.Ng.Py.105.
 မြေညောင်ကျွန်းလယ်မြေညောင်ဟု in the centre of the emerald
 coloured island Zambudipa. Min.Ky.Eg.13. မြေညောင်ကျွန်း
 ကျွန်းဒီပါထက် in the island Zambudipa which is splashed
 with emerald colour. Thad.Py.5.

8.21 ဝေပုပ္ဖိုးပတ္တမြားတံ့ မြက်ချယ်ဟု - - - - - ခပ်ပျာမွှေးလှသောမြက်ချယ်
 လှိုလှိုဟု — intend to set the precious ruby which origin-
 ates from the Wepula Hill in base pinchbeck ring.

Vepulla or Vipula - the highest of the five mountains
 surrounding Rājagaha was the abode of the Yakkha Kumbhāra
 and his one hundred thousand followers. From this mountain
 the Cakkavatti or universal monarch got his Cakkaratana,
 and it was this gem — "that flashed bright, gleaming so
 splendidly with its beauty, shining like lightning in the
 sky" - which Punṇaka obtained from this Mountain to be
 offered as stake in his game of dice with Dhanañjaya
 Koravya. See D.P.P.N.II. 926-7; J.IV.145; J.VI.133-4.

38.22 ဉာဏ်သက် — (ဉာဏ် P.ñāna = intellect, wisdom; သက်သည်
 to come down, descend) the intellect comes down — the
 reasoning power comes out, to be judicious. Cp. ကရုဏာသက်
 to have pity towards; ခတ္တသက် to have affection
 towards.

အကြောင်းရှိ၍ ညာကံသက်ရာသာ ဟောကံထားကြသလော။
 ယင်းသို့မဟုတ် နှုတ်သင်တို့သည် မြင်ဘူးကြားဘူးသော အကျိုးတည်း။
 ဟောကံထားကြသလော။ (the king asked them) Is it that you, with-
 out any assistance reasoned it out, and told me accordingly,
 or is it that you say this because you have seen or heard
 something similar to it? Mahaw.Z.I.197. ညာကံသက်တိုင် (ကြံ့
 ဆိုရမည်) you have to utter all the ideas that come into
 your head. N.S.P.148.

8.24 ခွဲခြား "— (? ခွဲခြားခြင်း - ခွဲ for ခွဲလုံး the heart; ? ခွဲခြားသည်
 to faint away) the heart faints away, i.e. to grudge, be
 unwilling to part with. Cp. ခွဲခြားခြင်း = to relish, ခွဲခြားခြင်း
 ခွဲလုံး ခွဲသက်သည် to like, be pleased with; ခွဲသက်သည်
 to comfort, or be comforted.

စွဲမကန်ခွဲခြားမှုသက်သေသည်။ - ရှောင်မင်းညီ O distressful young
 brother, whom I esteem and grudge to part with, (because
 he had shot Thuwunnathama). Thu.This.Py.4. ခွဲခြားခြင်း ရှောင်တ
 ဖြစ်စေဘဲ အလှူဒါန ခွဲခြားသော ဖြစ်စေသော have no grudge or regrets,
 but cherish a feeling of reverence and complacency in that
 charity. Y.W.D.301. ရှောင်မင်းကလေး ယခုကျေးတင်တယ် ခွဲခြားသွယ်။ မလွ
 ကြမ္မာသေရမှာပင် ဖြစ် if, in the future, (this son) whose
 death I grudge, has to die in a wretched state. Kaw.Py.Z.22
 Also found ခွဲခြားခြင်း reduplicative form of ခွဲခြား
A.B.L.I.65.

88.25 ခံမိသော သေစွဲဝန်သော ခံမိတတ်ရာ ခံမိသော လိုသင် ရှောင် even (the stinking)

flower generated on the Khanbiu - Symphorena Unguiculat-
um - smells as sweet as jasmine, if you imagine it.

Cp. ကိုယ့်နှစ်သက်ကတော့: ပလယ်နတ်ဂုဏ်ထင် if it was to one's
liking, one would even take the bark round a palmyra
palm, to be a fairy. Saga.8. ဂှမ်းကြိုက်နွားချော an ox is
handsome, if the Shan likes it. Ibid.103.

38.25 သာဓိ

— (P. patisandhi) conception, pregnancy, or re-incar-
nation. Though the full form is patisandhi ပဋိသန္ဓိ, ပဋိသန္ဓေ
the abbreviated form is popularly used. See also သာဓိ
N.149. Change of P. i to e as in သာဓိ N.2.

ဘုရားလောင်းလည်းလောင်းကောင်းဝမ်းထဲသန္ဓေစွဲ၍ the embryo-
Buddha enters into the seemingly proper womb. Thu.Hmy.
Py.21. အထုံခေမနိယုဉ်းပွင့်ဖြူသန္ဓေတော်တူ၍မည်သို့တော်မယ်လယ်
young fairy, you will have to incarnate yourself in the
white flower of everlasting fragrance. Keth.Py.Z.14.

ပန်းကြာတိုင်ကပ်လိသန္ဓေတွယ် to incarnate oneself inside a
magnificent lotus. Kaw.Py.Z.35.

89.2 သာဓိ: ပျဉ် — (သာဓိ: or သဖနိ: the sycamore, a species of Ficus;
ပျဉ် = a board, surface) the sycamore throne.

There are eight recognised thrones of different
timbers and having different figures of animals support-
ing them. In the palace at Mandalay the sycamore throne,
with the figure of a deer, was in the Byedaik Council
Chamber, immediately north of the King's room. Arch.
Notes on Mandalay, p.38, Shwenand.p.18.

Also Padu.Py.2.12 and Maggha.Lin.3.

ဗုဒ္ဓိယဉ်းသာသိုက်ဘုရားကြီးသုံးရာသုက္ခဝါဒီခေါ်ဝေါ်ဟောဟော။ Maha
magghadewa (became king) according to the prophecy in
Wideha country which was three hundred leagues in area.
Maggha.Lin.266. ကောဇာသိုက်ဤလေးကွန်းစိုးစဉ်းမျိုးသာလီ the
descendant of the noble race, who in conformity with the
prophecy which was in everybody's mouth was destined to
rule the four islands. Dewa.Py.Z.6. ဆင်ဖြူသင်္ဃင်သိုက်ဝင်မြိုင်စွဲ

ရုက္ခဝတ်ဗျာ: the master of white elephants, and the crown of all the people, who was mentioned in prophecies. Nemi.M.Py.44.

9.21 အား(သ)သတ်— (အား = strength; သတ်သည် to put a stop to, as in အသတ်သည် to finish off a work; အရှိန်သတ်သည် to check the speed) to put a stop to the strength - to despair; check the ardour. See အားသတ် N.128 where အားသတ် does not seem to be used in the sense to check force; but to exert oneself and is probably a variant of အားသစ် to renew strength, make a fresh effort. See အားသစ် N.114.

ငိုအားသတ် cease weeping. Shanmin.Py.Z.93. ပုအားကိုးသတ် I'll curb my distress. Moul.Py.Z.77.

9.22 ပါးအပ်— (ပါး = the cheek; အပ်သည် to deliver) to deliver the cheek; to put one's cheek against another's; cheek against cheek. Cp. မျက်နှာချင်းအပ် cheek by jowl.

ရှေ့ကျေးသားကေားတတ်ကိုးပေါ်အပ်လို့သာ... မယ်ကြိတ်က မှာပြီးလျှင် placing my cheek against that of the parrot, who is very good with its tongue, I have confidently instructed it what to say. Po.Py.Z.9. အေးအေးနှစ်ကိုယ်ကြားနှစ်နားကပ်ပြီးပါးအပ်ကြေချင်လို့ပါ it is because I want to have a tête-à-tête quietly with you by placing the two ears and cheeks together. Ziwaka.11.

9.23 ဝတ်ပါ— a labyrinth. See ဝတ်ပါ N.63. The middle syllable is omitted for the sake of double rhyme with လင်တာ။ Cp.

မုတ်ပါ fr. မုတ်ပါ Burma, Zambudipa N.87. သင်္ဂါလီ fr. သင်္ဂါလီ

a couch, divan. N.150. ဟံတိုင် for ဟံသာဝတီတိုင်. Hanthawaddy country. N.81. ဟောဝန် fr. ဟောဝန် Himalayas, forest. N.93. Also ဂုဝင် fr. ဂုဝင် history. Dewa.Py.Z.36.

26 ရောက်ဟောင်ခံ — (ရောက် = behind; အဟောင် likeness; သည် to receive, take) to take the likeness of someone from behind, i.e. to follow someone keeping the same pace stopping when he stops etc. Cp. ရေရောင် to follow the footsteps.

တပည့်တော်မိဖွားအိပ်ရာမှီအောင်ကောင်းရောက်ဟောင်ခံလျက်သွားပြီး လျှင်ကလေးတစ်ယောက်သို့ ဝင်အိပ်ရာတွင် as I, this lay woman, had no sleeping place, I watchingly followed the female buffoon, and then slept under her horse. Sh.Py.S.W. 270. ကျွန်တော်သည်ဟိုသူကဲ့သို့ ဥစ္စာပစ္စည်းမရှိဘဲအောင်ကောင်းဆင်းရဲဖြစ်သည့် ဟူဆောဒကခံကား၏ ရောက်ဟောင်ခံ ဖြေတော့မည် I will answer according to the plea of a man, who says "I am poor because unlike that person, I have no property." A.Th.D.277.

9.26 ရန်ကြီးကသိုက် — (ရန် = a palace; ကြီးသည် to be big, large; ကသိုက် P. kasina = one of the aids to kammatthāna; the practice by means of which mystic meditation may be attained, in which the mind is wholly absorbed or engrossed in one predominant idea or object) the object that arrests the eyes of the people in the great palace, the idol of the great palace. See ဗြဟ္မာကသိုက် the idol of the country. N.136. Also ကသိုက် N.94. ကသိုက် for form cp. ကဂိုက် fr. P. karana = doing, producing; ဂိုက် fr. P. gana =

shism, sect; ပုဂ္ဂိုလ်: fr. P. parivena = all that belongs to a monastery and its constituents.

ရှုကသိုက်:ပုံ:လေးလေး:ဖွဲ့:မှာ O cherished object and apple of my eye (son). Pap.Py.Z.4. မှန်ကသိုက်:မှာ:ကံ:ရှိုင်း:တွေ့:တော့:တွေ့: လေးလေး you my son, apple of my eye, that you should meet with such an ugly fate! Wiz.Py.Z.5. Saw.Pe.Py.Z.I.6.

ဂုဏ်သိက္ခာ:တို့:ကသိုက်:သဒ္ဓမ္မာ:ဝါ:ဧကရာဇ်:နဂါး:သို့:သော်:လည်း in the centre of this prosperous city Jurobin which is the cynosure of all the hundred royal cities. Bein.Py.Z.40.

0.2 စေ့စပ်-(စေ့သည် to join, be closely together, be complete; စပ်သည် to connect, unite together) to join closely together, complete in every part. Syn.စေ့စပ်:စေ့ပွတ် See စေ့စော် N.98.

လျှင်:ပန်း:တောင်:မြား: (မြားစေ့စပ်:ဝင်:ရိုး:တပ်:လျက် putting the axle accurately and firmly into the axle box. Thu.This.Py. 56.

ဂိုဏ္ဍာ:စေ့စပ်:ခမောက်:တံ:တို့:မီး:မာသိ:များ: လိုဂျာ:သို့:ချပ်:မိ:မိ I have everything complete - food, hat and short broad knife in their proper place. Kaw.Py.Z.32. ငိုကကျော်:ခမောက်:သော်:လာ:ညှို့:စစ်:ဆေး:ပုံ:စေ့စပ်:တော်:မူ:ပေ:စွဲ how thorough was the way the author of the famous commentary tackled and examined the point. A.Th.D.79.

90.12 တစပ် "— (တ one; စပ်သည် = to join) in one continuous mass, continuously, at a stretch. See တစပ်: (တ to plan ceaselessly 148; တစပ်:ဆုံ to meet distress continuously. 94. See also တစပ် N.57 and တကျောက် N.14.

ဒါလုံး:စုံ:သော: ကောသလ:တိုင်း:ကို: တစပ်:တည်း:ဖြင့်:မှီး:ကို:လှူ:စေ: သော:ဟူ:ဆို၏ he said "Let the rain fall uniformly throughout

the whole Kawthala city. Eka.Z.390. တိကနဲတေၤ တခပ်တသးတေၤ
 ၼ်သုတေၤတေၤလွၤတေၤမတေၤ the moment I cut off his head
 I shall forthwith easily become a great man (a king). Yethe.
Py.Z.23.

0.17 ဖြေတောင့်ဖြေခဲ ။— (ဖြေသည့် = to be; တောင့် ? a corruption of
 ခေါင် = an anticipating reduplication of ခဲ to be hard,
 difficult) to be too difficult to have happened - impossible
 unusual, rare. For form see သရောင်သရား fr. သရား: N.115.

ဖြေခေါင်ဖြေခဲ ကျောက်စစ်သင်္ကဉ်ဂွံဂွံဆီဂွံ... ထွက်စီမံသည့်ဟဲ
 (you will not get oil), as it is impossible, by trying to
 squeeze a flow of oil from real stones. Ko.Py.20. ဝမ်မက်မ
 ရှောင်ရက်ဗျားစောင့်လွက်ဖြေခေါင်ဖြေခဲ... ထိုဗျာဉ်နီၤကား that excel-
 lent city had the rare distinction of being undisturbed by
 war, and guarded by the dewas. Widh.Py.10. Also Gambhi.
Kutha.Py.51.

Cp. နောက်ဆုံးမှ တွဲတွဲတည်သည့်ဖြေတောင့်ဖြေခဲလမ်းချော်ၼ် some-
 thing unusual happened: the last two carriages (of the train)
 were derailed. Sun.24.3.31.(A)

0.19 ပျာကယာ ။— (augmentative form of ပျာယာ ။ see ကတိမိကပါ: N.8.

— ပျာသည့် = to be in a hurry, in haste ယာ
 is reduplication of ပျာ) in a hurry; more common form is
 ကပ္ပာကယာ of which the first syllable is here omitted for
 metrical convenience as in သိုဗိုကရို fr. ကဗိုကရို N.9. သိုကရို fr. ကသို
 ကရို N.9. သိုကရို ကယာ N.134. See also ကပ္ပာကယာ N.46.

Popularly

~~Properly~~ spelt ကဗျာကယာ၊ ကဗျာကရ။

မေ့ရုံညွှာထုံ၊ ဓာလာမှာ၊ ပွာတလာတွေ။ he found her among
the fragrant cluster of Myinzu flowers in haste (prob. an in-
appropriate use of ပွာတလာ။- The writer evidently means
ရုတ်တရက် suddenly). Wiz.Py.Z.24. ဆရာရေးသားအပ်သော ကဗျာကို
ကဗျာကယာယူတုံ၊ မီးတိုင်းတိုင်း ဝိုင်းဝိုင်းနှင့် ဘတ်မိ။ (she)
hurriedly snatched the poem by me, her teacher, and read it
in a muffled tone. Boycott.58.

0.19 ရတ်တရ်ဂွံ။ — (ရတ် = a dewa, spirit; တ an augmentative par-
ticle as in ဥကတိတစောင်။ fr. ဥကတိစောင် an underhand device;
မူတကွ fr. မူကွဲ a different behaviour or manifestation.
ဂွံသည် to be distorted, awry) a maladroitness spirit. See တရ်ဂွံ.
တံ to conceive vile tricks. 108. Cp. အဂွံတိုက် to act
or speak perversely (to annoy someone). လူဂွံ a contrary
person. အိုးဂွံစောင်ဂွံ နှင်ပိတ် cover the mouth of a crooked
pot with a crooked lid - to meet cunning by cunning, or to
put an old cat to an old rat. B.S.O.S.X.34. See Appendix X.

90.19 မှတ်တမဲ။ — Properly အမှတ်တမဲ (အမှတ် = a mark, sign;
an augmentative particle; မဲသည် not to be) without mark-
ing, — inadvertently, casually, indifferently. For form
cp. မှတ်တမဲ။ N.2.

မှတ်တမဲပေစွ၊ တကဲ့ယောကျ်ားဆင်ရသားနှင့်၊ လားလားမတူ though
I (watched him just casually) he struck me as a real man,
and he did not seem to look like a poor fellow at all.

Pyinsa.Yag.24. ညီတော်ရင်း၊ မင်းလက္ခဏာတူ၊ မတူ၊ အမှတ်တမဲကျောင်း။

တယုလုံ (Yama) and his younger brother Lakhana (came along with the sage) in a casual way as if they were just his pupils. Yama.Yag.I.42.

0.21 ပုံဝင်း ။— (ပုံသည့် to loathe, be disgusted with; (ဝင်းသည့် to be unbearable. See ဘဝင်းဝင်းဝင်း N.23) ? to be unbearable loathsome = a strange combination. In ဝင်းဝင်း to be unpleasant to look on, ဟင်းဝင်း to be unpleasant to hear, ခံဝင်း to be hard to bear, the first member is neutral in sense. ပုံဝင်း however, seems to have been formed by the playwright on these models, to satisfy the requirements of a double rhyme with လှိုင်ဝင်း but he failed to notice that "to be hard to loathe" gives the sense of "to be likable" instead of "to be loathsome".

0.22 ကော်ဘတ် ။— (ကော် = any viscous substance, as paste, glue; ဘတ် or ဝတ် a matter, solid matter) a material esp. of paper coated with a mixture of some vitreous substance and paste or gum, for polishing metals or wood. Original meaning of ကော်ဘတ်—probably any gum which tends to solidify in flowing, now applied only to rubber. (Hevea brasiliensis. M. well.Arg.) to rubber pencil erasers, and, in the combination ကော်ဘတ်ခပ်ပုံ to sand-paper. In the text it is uncertain whether rubber eraser or sand paper is meant, probably the former.

.2 အကြံဇာတ်— (အကြံ fr.ကြံသည် to plan, design — a plan, design, intention; ကြောက်သည် to be raised, elevated, hence to be raised to one's expectation — to accomplish) to accomplish a plan or design. Cp. အကုသိုလ်ကြံ to be consummated, be fulfilled. ဂုဏ်ကြံ to be elevated to dignity, be dignified. A.B.L.II.291 မည်စုံကြံ to be fulfilled and be accomplished. Omma.Py.61 သုခမိရ်ကြံ to reach the level of a wise man — become a wise man. Mahaw.Z.I.18.

ယသောမိက္ခရာနိဂ္ဂါ... ငါ၏တောထွက်အသောအကြံသည် မကြံ
 ဤ ချေတော့မည် if the queen Yathodayadewi were roused,
 my design of renouncing the world would be frustrated.
Z.P.K.31. ကျွန်တော်လည်း ဖြစ်ရူးဖြစ်လည်း ပေါ်ကပ်ကြံတိုင်ကြံ
 the construction of the excellent lake had been completed,
 the Mu river had been created: whatever the king had intend-
 ed, had been accomplished. Seinda.Yad.2.

91.3 ပီတိ — P. pīti = emotion of joy, delight, exuberance, zest. The five grades of pīti are khudaka - pīti slight sense of joy; khanikā P. = momentary joy; okkantikā P. = oscillating joy; ubbeg & p. = ecstasy = thrilling joy; pharanā p. = joy amounting to rapture. C.P.56. and 243.

ပီတိ appears in combinations such as ပီတိမိသည့်ပီတိ
 တက်သည် and ပီတိပျံ့သည် — all = to be delighted.

91.3 ညင်သာ — (ညင် ? fr.ညက် = to be fine, pleasant, soft, smooth;

သာသည့် to be gentle, pleasant) to be soft, smooth, gentle, easy. Prob. ညှင် or လေညှင် (a gentle breeze) may be connected.

In books, this word ညှင်သာ seems to be used only in connection with the word ယာဉ် = a vehicle of any kind or a riding animal. လေးစီးယာဉ်သာညှင်လျှင်လေသာလျှင် driving a smooth-going carriage drawn by four (horses). Weth. Py. 27. ဆင်မညှင်သာ တရာတို့ကို the hundred she-elephants which are pleasant to ride on. Thelak. 86. ဖြူသောနွားတင်သာ ညှင်သာသာလျှင် ခိုစီးလျက် seating himself in a smooth-going cart drawn by white oxen. ^{Nga. W} 550. Z. V. 585. This word ညှင်သာသာလျှင် is a translation of the pāli word Sukha Yānake = an easy carriage. See J. P. V. 471.

1. 4 ပိုင်တာမ — also spelt ပိုင်တာမ = ? a menial in the palace, e.g. ပိုင်တာမလက်ခွက်လှံတော်ဆက် бай да (menial) lpe? khwe? (one who eats from a leaf-plate - ?beggar) and one whose duty is to present flowers to royalty. Kutha. Py. 19. မိတို့ရီ - - - female menial Mi To Yi. Myama 65.

In pya zats and modern colloquial ပိုင်တာမ၊ ပိုင်တာမ is used as a term of reproach, e.g. အင်္ဂါပိုင်တာမ မိပိုင်တာမ you shameless baggage. Saw. Pe. Py. Z. I. 43. အကျင့်ပိုင်တာမ မိပိုင်တာမ you wanton. Po. Py. Z. 74.

91. 4 တူတူ " — fr. တူတူ Onomatopoeia, gushingly, as froth.

Many words containing the sound i or ိ as တဒိဒိ
creakingly; တဒိဒိ တဒိဒိ gigglingly (တဂ္ဂိဂ္ဂိ of a croaking
wheel, or a bronchial cough) တဒိဒိ noisily; တတိတိ
titteringly; တဝီဝီ whistlingly; တတိဟိ laughingly, seem
to be onomatopaeias.

1.5 တွား ။— to crawl, creep, as လေးဘက်တွားသည် to creep on fours,
as a child. It appears in combinations such as ညှက်တွား
to bend down and creep - to stoop respectfully; ဝပ်တွား
to prostrate and crawl - to grovel. In ညည်းတွားသည်
to grumble, murmur, တွား seems to be a meaningless expletive.

ဇယားခေါင်မြား ၊ လှောင်နှယ်တွား ၍ crawling on the top roof
of the spire like a cat. Nemi.B. 79. ဖွတ်ကဲညှိမေ့ရင်မေ့တွား
ကျက်သွား ၍ crawling on his chest along the ground like a
iguana. Thelak. 246.

1.6 ငမောက် ။— that fellow, monkey. See ငနဲ N.70. ငမား ဒု N.16.
မုက်မွ N.37; ငနောက်မွ N.65.

1.6 မှောက်ကဉ်းပါး — the five (tenets) have upset - to be utterly
ruined, completely done. See ငါးပါးမှောက် N.107.

W.S.P. explains this common phrase ငါးပါးမှောက်
as follows: ဗုဒ္ဓါနာငါးပါး သီလသမ္ပာယနိစ္စ ကျင့်သုံးသော တပည့်သော သီလဝံသီတို့သည်
တို့တွင် တပါး နှစ်ပါး ဖြူဖြူ ကုန်သေးသော သီလတည်သေး၏။ ငါးပါးစလုံး အကျဉ်း
ဆုံးသွန်ဖျက်မှောက်မီးခွဲသော သီလဝံသီတို့သည် ဘဝကို ဂုဏ်ရှိစွာ ခံစားသော သီလဝံသီ
ဆိုသော လူတို့က ဂုဏ်သည် ဤငါးပါး သီလ တပါး ဖြူဖြူ ပြုစုပြီး မှောက်မှောက်
သွန်ဖျက် ငါးပါး မှောက်သည်ဟု ဆိုကြ ကုန်၏။

among the people the five precepts have always to be practised and observed. Out of the five if one or two are left unbroken, a man is still keeping his vows. If, however, all the five are completely broken, he has no prospect of transit to a happy existence, but will surely go to the sad state and hell. Thus, one who has broken all the five precepts is said to be ငါးပါးပျောက်သည် to be utterly ruined. ၂၈. Hence the saying ငါးပါးပျောက်သောသမီးပါးပျောက်သည် not only the five precepts but also the stage where the monks sit, tumble down - to be utterly and hopelessly ruined.

မိခင်သည်သမီးကိုသည်ချည်းထားမဟာဇွင်ငါးပါးပျောက်ကုန်ပါလိမ့်
if you let your daughter Mi E Khin have her own^{way}/always thus, she will be completely ruined. Po.Py.Z.9. Also ibid.63. Pinya.Py.Z.150. Cp. ငါးပါးကြီးကံ Moul.Py.Z.117.

1.8 ပိန် "— to be compact in one mass; to unite into one - theatrical slang, probably introduced by U Pon Nya.

ပေါင်တို့နှင့်ပိန်ကြရာပိန်ရုံသာမကငါငယ်ပေါင်ကိုဆွေတောင်ကြံတောင်
မာက ချရာ (she) fell into partnership with Stumpy;
not only that, she even conspired to kill me ^{- her helpmate -} by pushing me
down over the top of the cliff. Padu.Py.Z.18. မပေါ်ရုံမီးဘုရား
ချည်ထိန်းသီလာရင်ပိန်နေကျ this is a holy skein of thread,
which wards off danger. If danger comes near it is bound to
be squashed. Wiz.Py.Z.16. လှိုင်ရီရွာလှိုင်ခွင်မင်းနှင့်ဆက်ပိန် the
golden young maiden will get married to King Duseinda.
Po.Py.Z.35.

1.8 ကျိန်းပုံသေ — See ကိန်း and ပုံသေ ~~N.36~~ N.3.

1.8 ထွေးကယဉ်လို့ — ? for ထွေးကယဉ်လို့ where ထွေး =
to be bewildered; whereas ထွေး = to be mixed together
confused in a mass. Probably the word ထွေး was sub-
stituted for ထွေး, to rhyme with the following word ငေး." See ထွေး for ထွေး N.36; and ကျိန်း for ကျိန်း N.63.

1.12 စက်တော်ခေါ် — (စက်သည် to sleep, take repose; တော် an
honorific particle; ခေါ်သည် lit. to call) to sleep, take
repose, appropriate to royalty. Here, it is used in a
sarcastic manner, as in the case of သံတော်ဦး (ကျွန်တော်
ဇောပါမယ်) N.10.

သေတော်ခေါ်သည် to die (used jocularly. ~~synonymically~~). Bein.Py.Z.49.

1.15 ငြိမ်းပ — (ငြိမ်းသည် to threaten, defy; ပသည် to display.
See ပပချင်းဝင်း N.85; ထားပ to leave undone 158. Syns.

ငြိမ်းစောင်း၊ ငြိမ်းဝါး။

မိမိကိုယ်ကို အထက်ကား သိကြား အောက်ကား ကို သိန်းသင်သို့ ကျည်
ဘူးဟု ငြိမ်းပသော... (Thokiyibwa) who makes the vaunt. Up above
is the Sakka, down here (in this world) is ~~me~~ myself/Thokiyibwa,
the lord of 900,000 (elephants). M.R.W.344. ငါ့အဆွေထံ ငါ့နေပြန်
ရဟန်းပြုလျှင် သားတစ်ယောက် ခုပင်သင်မူဆို မဖြစ်တော့မည်ဟု ငြိမ်းပလေ့ပြု၏
he used to threaten her "If I had gone back to my friend
(Buddha) and become a monk, you would have at once become
a widow with a son". Z.P.K.62.

seems

1.17 ကြွားမော်ဝိုင်း မပိုင်ပါနှင့် — the syntax of this sentence/to be rather unusual, as the verbs are in illogical order. Instead of ပိုင်ကြွားမော်ပါနှင့် "don't you surround me and boast of yourselves", it says, don't boast of yourselves and surround me. Prob. the author had the following word ပိုင် from ငါးပိုင် in his mind when constructing this sentence, and in order to rhyme the letter ပိုင် with ပိုင်, he placed in its unusual place.

1.18 ငါးပိုင် — (? ငါး = five; အပိုင် = a part, division) fifth division of a boat, i.e. a racing boat has 9 thwarts, the 5th being in the middle) amidships, the middle.

သုလင်္ကာလောလျှင်မိန်းမချောကမ်းကုန်သွားရအံ့လျှင်ထွန်းငါးပိုင်ကလည်း when her husband assured that (he would get her what she wanted) the girl who was beautiful beyond measure, heaved her breast and her middle part was pleased. Pyinsa.Yag.15.

1.18 ခုလတ် — (? တခု = one; အလတ် = middle) the middle or half of a thing, as in လောလတ်တိုး fifty per cent interest; လမ်းခုလတ် the half of a journey, half-way.

တောင်ခုလတ်မှာအောင်မြင်စွာ ဆိုက်ရောက်လာသောမြို့လူငိုင်းမိန့်တော်မူမိပါ သခင် — you, my lord, who have got yourself half way up the mountain in a surprising way, please tell me honestly what sort of being you are! Padu.Py.Z.18. သိကြားဒေဝါမုနိသုလင်္ကာ ခုတ်တို့လည်း you the Sakka, and all the dewas, who live half way in the celestial abode. Bamdu.Py.Z.118.

အလုပ်များမပြီးမတော်လေးရလောက်တွင် အလုပ်မလုပ် jobs are unfinished;
and half unfinished jobs are never done right. Chweta.20.

1.19 လှောင်ညှက် "— the art of ensnaring someone. See အလှောင် N.57.

1.19 ပေါင်ညှက် "— the art of superadding oneself, chousing. See
ပေါင် N.62.

1.19 ဖြောင်ညှက် "— the art of placing oneself alongside of others,
cheating. See ဖြောင် N.25.

1.20 အရေး... ဖြောင် "— (အရေး an affair; ဖြောင်သည် to be bright)
the affair is bright, to be famous for one's deeds. The
combination has not been met with elsewhere. See အရေး N.1.

Cp. ဥဒါန်ဖြောင်သည် to be of a shining tradition; ရှုရောင်
ဖြောင်သည် to have a distinguished record in history; လက်
ဖြောင်သည် to be ^{in elegant} ~~of an exemplary~~ verse; သတင်းဖြောင်သည်
to be famous, renowned.

1.21 ချော့ပါး— See ချော့ N.57.

1.21 အချူ... ဂွမ်းဂွမ်းစို "— (ချူသည် to cull, "fleece". See
ချူ N.91. ဂွမ်းဂွမ်း soaking; စိုသည် to be wet) to be soak-
ing wet) saturate with the art of "fleecing" - a strange
metaphor.

Cp. မေတ္တာ ဂွမ်းစို to be saturated with affection towards

one's wife. Owada.Py.30. ဂွမ်းသည် in the ordinary sense appears in combinations such as လိမ္မော်သီးအရည်ဂွမ်းသည် the orange is full of juice - juicy; သိပ္ပံရှာသီးအရည်ဂွမ်းသည် the orange is juicy, etc.

1.22 အောင်သွယ်လို့စားခဲ့တာလေးများပင်တို့ခွဲဖို့ — I have had so much food to grind from my match - making that my grinders have gone short, i.e. she has been carrying on with match-making successfully for a long time. Cp. modern parlance အိပ်စားစားခဲ့တာလေး to have been eating such a long time that the molar teeth have forked themselves — a form of boast used to convey to the listeners one's experience in a business.

1.23 တိတ်တိတ်ခို — (တိတ်သည် to be silent, quiet; ခိုသည် prob. for ခိုးသည် to steal) to do stealthily, silently and surreptitiously stealthily, secretly, ~~surreptitiously~~, as in love. Also တိတ်တိတ်ပျံ: secretly. 51. Cp. တိတ်တိတ်ခို:တံ to devise secretly; တိတ်တိတ်ခိုးရောင်း to sell contraband cargoes, or illicit goods. Prob. the word ခို is used for ခိုး to rhyme with the following word ခို. See တွေ့ for တွေ့: N.36.

1.23 အရည်ချက် — (အရည် an affair, business, case; ခပ်သည် to be well cooked) to be well cooked in an affair — to be well versed, expert, See ခပ်ချက်: N.33. and the pun on ခပ် and ခတ် N.140. Cp. အကျိုးခပ်သည် to accomplish an end; တွေ့ခပ်သည် to be satisfied. ပါးခပ်သည် to be sharp and shrewd; ကျွန်ုပ် a knowing

man, ~~xxxxxxxxxxxxxxxx~~ 53.

1.24 မျက်နှာကြော ။— (မျက်နှာ = the face; အကြော = a duct, a vein) the vein of the face, i.e. disposition. ကြော appears in other combinations. Cp. အကြောသိ to know someone's tendency or disposition; ခရီးကြော the course of a journey; စကားကြောရှည်သည် to be long winded N.72; မျက်ကြောပြတ်သည် to lose sight of; see မိတ်ကြောသိ to know one's disposition, in မိတ်သိ N.19.

1.24 အဏ္ဏိက ။— (fr. အဏ္ဏိ quality, attributes. See အဏ္ဏိ N.1) various qualities or attributes; for form အကြောင်းကြောင်း (fr. အကြောင်း) various reasons; အခါခါ (fr. အခါ) several times; အပွဲပွဲ = divers shows or combats. See အကမ္ဘာသာ fr. ကမ္ဘာ divers worlds. N.5.

1.25 နှုတ်တစ်ဝှမ်း— (နှုတ် P. indriya = controlling force; modesty, dignity; တစ်ဝှမ်း = half; ဝှ်သည် to be chipped off) of chipped modesty - with less modesty than one should have. A strange phrase which has not been found elsewhere yet.

1.26 ရှား ။— to catch with a bait, lure. Many words beginning with hmy - ရှား၊ ရှောင်၊ ရှု၊ ရှောင်၊ ရှိတ် have meanings of luring or deceiving someone with the intention of gaining one's end.

တောဝပ်သုံးစွဲအခါအကျိုးကံကျွေး၍ - လူတို့များသော်အားပါးလည်း
 နာဂုဏ်ဂုဏ်ပါသည် if only by (furnishing them) with a solid

mass of money for expense and provisions, you inveigle them, they would out of obligation follow you straightway. Thanwa.Py.14. ရှင်မင်းကြီးကိုသမီးခွင့်လှူ၍သဘင်အောင်ကြာသည့်
 မဟုတ်လော Your Majesty "Isn't it a fact that he has de-
 signed to lure you to death by his daughter?" M.K.W.50.
 ရှင်ခွင့်လှူကာလှူလျှင် ချွင်းငယ်သည့်အားဆက်လျှင် if (you)
 had allured those dejected people with your scent, cheer-
 fulness would be restored to them. Tetat.205.

2.1 ခရိုက်—P. carita, behaviour, way, manner. See ခရိုက် N.20.

ရွှေဇောင်ထွက်စေတော်မူသောခရိုက် as is his way, a
 lion always goes out to the entrance of his golden cave
 and roars. Para.Py.38. သူ့ခွင့်အလိုက်စေတော်မူကြတာ to be
 able to conform to other people's way. Thanwa.Py.46. ခရိုက်
 လှူလျှင်ချစ်တင်ဆိုင်တာ (the birds couples) are courting each
 other in the manner of human beings. Keth.Z.22.

2.1 ပါးလျက်နားလျက်— (ပါး = the cheek; လျက်သည့် to lick; နား
 = the ear) licking the cheek and the ear - as a dog;
 slobberingly. pron. ပယကာရ်ယကာရ် paye? naye? See ပယကာရ်
N.63.

မွေးလာလေးချစ်ပါးလျက်နားလျက်လျက်လေးချစ်ခေါင်းတက်
 ရှားတက် if a puppy loves you, it will lick your cheeks
 and ears (behave slobberingly); if a little boy loves you,
 he will climb up your head and ear (behave presumptuously).
Saga.22.

2.2 ~~၂၃၃၃~~ ဂုဏ်လုပ် ။— (ဂုဏ် = P. *guna*, dignity; လုပ်သည် to do, make) to do dignity, i.e. to put on airs. See အကဲလုပ် N.28. The modern slang is စတိုင်လုပ်သည် (စတိုင် Eng. style).

ကမိန္ဒသည်သူ့သူ့နှင့်ဂုဏ်လုပ်သောယောက်ျားကဲ့သို့၊ ပုဂ္ဂိုလ်တို့
Kaminda, like the man who put on airs with someone else's property, behaved arrogantly. Mahaw.Z.I.104.

2.3 ဆေးမသက်ဝါးမကူ — (ဆေး = medicine, charm, tobacco, paint; မ = not; ဘက်သည် to pair, be with; ဝါး ? bamboo, but a reduplicative to ဆေး— ကူသည် to help) without the aid and help of medicine or charm. ~~xxxxxxx~~
~~sometimes represented in phrases xxxxxxxx (clothing and food) xxxxxxxx~~

ဆေးဝါးဖြင့်ပန်းချီအုပ်စုတို့ဖြင့်လည်းဆင်ယင်ကြသည် (the town) was marvellously decorated with painted pictures. Yaz.26. ဆေးသုံးဝါးခ the expenses for medicine, the doctor's fee. Ye.Kh. Phy.47. သေရည်သေရည်သေရည် ယစ်ဖြူးဖြူးလျှောက်လျှောက် ယစ်အောင်မဟုတ်ဘဲ အနည်းငယ်ဖြူးဆေးဘော်ဝါးဘက် အနည်းငယ် ပေးလျှင်လည်း even in offering those intoxicated drinks such as liquor, (to the people and monks) if the amount is such as not to make them drunk, but just enough to serve as medicine. D.P.N.20.

2.3 ခေါင်းဖြူသည် — (ခေါင်း the head; ဖြူသည် to be white; ခွယ် or အခွယ် = tusk, the eyetooth; ~~ဖြူသည်~~ to be broken) white head and

broken eyetooth — an old person. Cp. ဦးဖြူဦးနက် old
and young people. သွားစွန်း teeth like a cattle pen. N.56.

ရေခဲယဉ်းကသာဝင်လူမျိုးတို့ခေါင်းဖြူစွယ်ကျိုးတွေ၊ ဒဏ်ဒဏ်၊ အသားဝင်မြဲလျက်
ပါဝါကာ: there are many old and aged people among the
Christians! Th.Th.W.D.II.75. သားသမီးတွေ၊ မိမိတို့ခေါင်းဖြူစွယ်ကျိုး
အာပိုကြီးအိုဇာန်သက်တိုင်တောင် till they become old people with
grey heads and broken eyeteeth and having sons, daughters,
grand children and great grand children. Th.Th.B.#.274. —
စွန့်အားဆုတ်ပါးခေါင်းဖြူပြီး နှုတ်သေရိုးရှောက်လျက် being infirm, having
grey head and nearing his end. Maggha.Lin.117.

2.7 ဇနိဘနိ — (ဇယည် to plan; န or နည်း = a method, way, means;
ဘနိသည် to create, devise) the way of planning and devising.
See နဲ N.17. Cp. စားနိဿာန်နိ the way one eats and drinks;
ဆင်နိဇင်နိ the way one dresses oneself; ကုပနိလိင်နိ the
way one works.

2.7 အသွင်းအညွတ် — (သွင်းသည် to put in; ညွတ်သည် to make to
bend or to stoop) putting (words) into other people's (ears)
and making them to stoop — winning other people by persua-
sion. Combination not found elsewhere; rhymes with အဝင်အ
ဝတ်။ See စကားသွင်း N.55.

2.8 ဋီကာကျယ်ဖြင့် — See ဋီကာချဲ့ (ကျယ်ဖြင့်) N.42.

2.9 မြင့်လျက်ကမြင့်ပေ — lit. it will be higher than a high one —

biter will be bit. Prob. a pun on မြင့်မြင့် Mt. Meru, the highest mountain, the two syllables of whose name, in its Burmese form, happen to mean "high towering".

2.9 ဆို... တင်းတင်းဆို — (ဆိုသည် = to say, speak; တင်းသည် = to be tight, firm, unyielding) to say firmly or boldly. See တင်းတင်းသာ ဆို just say firmly; ^{114.} တင်းတင်းခံ = to bear it unyieldingly. 108. Cp. တင်းသားသည် to be firm, uncompromising; ဂုတ်တင်းသည် to be brave, bold.

ဧကန်တမ်းလည်းမဝါတောက်သံတင်းတင်းခံလျက် in speaking too, he defied (the people) firmly without any tone of timidity.

Thuta.Py.55. ဗုဒ္ဓကထာတို့ကိစ္စသဘောတရားကိုရှင်းလင်းပြောဆိုတင်းတင်း ဆိုခြင်းလျက် အံ့ I will, by means of illustrations from the pali text and commentaries, explain and give a firm pronouncement (on the controversial subject of remorse). Th. Th.W.D.II.47. ဧကန်တမ်းကဲ့သို့ တင်းတင်းဝင်လာသည်ကို (Yama and his brother) entering boldly like the universal monarch. Yama. Yag.I.66.

92.11 ဆက်ဆက် — See ဆက်ဆက် N.13 and ဆက်ဆက် N.21.

92.13 ငါမှန်သိ — (ငါ = I; မှန် to aim at, conjecture, perhaps connected with မှန်သည် to be true, right; သိသည် to know) to know or realize who I am. မှန် regularly follows a word or clause expressing the object of the verb သိ to know.

ဝတ္ထုရပ်ကွက်သားတို့ကလည်းသိမြင်ကြသဖြင့် when the inhabitants of the outlying villages realized the fact that he was the crown prince. Zanak.Z.11. နဂါးပြည်သို့ရောက်လျှင်တိုင်း သားမှန်းမထားမှန်း မသိ once you were in the Naga country, you would forget the fact that I was your wife. Buri.Z.33. ကိုယ်အမှန်စစ်စစ်ကြုံကြုံမှန်းသိလျှင် when one truly discovers one's fault and realizes that one has erred. Omma.Py.50. ကိုယ်သိသကဲ့သို့သာချစ်ခင်ရမည် သိသည့် you know only one thing, that is to love your own life. Z.P.K.449.

2.24 ကျော— to surpass; overreach; — take advantage of. See

ကျောမပေးကွယ် you have overreached me. 115. Popularly spelt ကြော . The modern slang is ကပ်တပ်ဂိုက်တယ်

သနားဆင်ခြင်လော့ကျားကောမတည်းလိမ့်လည်းပုံကျောရလေ ခုံ you, a man and a king-to-be, never keep your word; you seem to deceive and overreach me (i.e. to get what he desires ~~then~~ then ~~only~~ out of her and ~~to~~ leave her). Po.Py.Z.107. ဟောကျိးရယ်တို့ ဆိုခဲ့လျှင်တွေ့ရာတွေ့ကာနွေပါလို့ ကျောတတ်တယ် it is the practice of every man to take pleasure and dally with the women merely to take advantage of them. Tek.Bo.Py.Z.I.20. သာချင်တဲ့သဘော၊ ဟောတော့နွေမီးလျှင်ကြောကျောရအောင်မျှော် (she) intended to be-fool me with the help of wiles and then wanted to overreach me so as to fleece me. S.D.W.45. သူ့သဘောကတော့ ကျောမယ်လို့ကြံ တဲ့လက္ခဏာမဟုတ်ဟော့ အမှန်တွေကတော့လုပ်တော့ his behaviour does not suggest mere dalliance; he seems to be deeply in love with me. ~~KNIN.W.II.28~~ Khin.Myin.W.II.28.

3.1 လိုက်စား။— (လိုက်သည် to pursue; စားသည် to eat, corrode, consume - ? used as an emphatic expletive. See ကျီစား: N.12. and Appendix X.) to pursue consumedly, to indulge in. ကာမဂုဏ်ငါးပါး၌သာ လိုက်စားပျော်ရွှေကြ၏ (all the people) know only how to indulge and enjoy themselves in the five sensual delights. Z.P.K.58. အလိုလိုက်စား to indulge oneself in one's desire. Maggha.Lin.242. ဒေါသခိုင်လိုက်စားကာ မတရား ပြုလျင့်မူ if you give vent to anger, you are bound to commit ~~yourself~~ wrongful deeds. Saga.62.

3.1 ပုံ(ကနင်း)။— (ပုံသည် to heap up, amass, stack) to give oneself absolutely to somebody - to surrender or yield oneself. ကိုယ်ကားသည်မှာ မေတ္တာအသက်ပုံလျက် my body may be here, but my affection and life are given entirely to her (she is far away from him). Zeya.Yad.27. တခဏမျှ တွေ့ကြလမ်းကြ၊ ကိုယ်လုံးပုံ၌ though she accidentally met him only for a short time on the way, she absolutely yielded herself to him. Maggha.Lin.244. ကျမ၌ ကတုန်လှချည်ပုံမှာ မင်းပိုင်ပိုင်... မွေ့ခွန်းတော်လှိုင်မင်းမ my knees are shaking a lot; if you have decided to place yourself entirely in my hand, please give me an assurance. S.D.W.43.

93.10 ပျက်နပ်။— See ကိန် N.3.

93.12 ပွဲစလိ။— (ပွဲသည် to abhor; စ a formative particle. See စပွဲဝ် N.1 and Appendix X; လိ a verbal formative similar to English suffix - able. See ကြောက်လိ N.53.) loathsome,

disgusting. လောင်စလီ burning. 93.

ဆောင်တာညှိမရှိ၊ လွှမ်းမော်နိုင် I cannot endure it (parting);
it is enough to make me sad. A.B.L.II.318. မယုံလှသိ၊ မယုံလှလိ
ဟုတ်စလီနိုင် (he boasts too much). His words can't be trust-
ed; they contain both truth and falsehood. G.B.R.10.
စလီ is sometimes/preceded/by ဘွယ် (to be meet,
suitable, fit) e.g. အံ့ဘွယ်စလီ marvellous, surprising; ဂုဏ်
စလီဘွယ် shameful. Mahaw.Py.Z.21.

3.16 ခိုကိုး — (ခိုသည် to take refuge in ; ကိုးသည် to rely on)
to take refuge in, live. Syns. ခိုအောင်၊ ခိုကပ်၊ ခိုခို၊ ခိုလှုံ။
ဘုရားအာနိသင်ကျေးဇူးအင်ကို၊ ဩဇာလင်အခွံ၊ ခိုကိုးလှုံကြသည်။
မျှော်စံမတ်ပေါင်း all the ministers who happily take refuge
under the absolute glory, power and gracious deeds (of the
king). Pyinsa.Yag.27. တရုဒောသောင်ပင်တွင်းအခွံ၊ ခိုကိုးသော၊
ဂူကွဉ်၊ မင်းကြီးလံး (going) to the guardian spirit, who per-
manently lived in a banyan tree. Up.Th.H.III.187. ဂုဏ်မင်းတွေ
အုပ်စိုးတဲ့အခါ၊ (နေရာကွန်တော်မျိုးဝဋ်ဒါ၊ ခိုကိုးရာမရ during the
Shan
reigns of the Shan kings, the humble Burmans could not
find any refuge. Boycott.212.

93.18 ဝန်တိုင် — (prob. fr. ဝန်မတိုင် — ဝန် = flower; မတိုင်
P. makuta a crown. See မတိုင် N.8) a flowered crown,
garland. The first letter မ is in မတိုင် is omitted to
improve the rhyme with ဝန်တိုင် and သန်ထိုင်ကံ. For form
cp. မောင် fr. မောင် vide infra.

3.20 60009. — (? fr. 60009). B. Himavā, Himavanta - the name given to the Himālaya. It is one of the seven mountain ranges surrounding Gandhamādana. It is three hundred thousand leagues in extent with eighty-four thousand peaks, its highest peak being five hundred yojanas. In numerous Jātakas, H. is mentioned as the place to which ascetics retire when they leave household life. It is full of woodlands and groves, suitable for hermits. See D.P.P.N.II.1325-1326.

The Burmese term is ပုသိမ် or ပုသိမ် — a term loosely applied to any great forest. Thus Pora gives ပုသိမ် and ပုသိမ် for ပုသိမ် (forest). For form cp. ပုသိမ် for ပုသိမ် N.93. ပုသိမ် for ပုသိမ် N.89; ပုသိမ် for ပုသိမ် a divan, couch. 93.

3,24 ဖြူလွှဲ — (ဖြူသည် to be white; လွှဲ emphatic, descriptive word) pure white, snowy white. Similar intensive descriptive word used with ဖြူ are ဆွဲဆွယ်လွှဲ; and လွှဲလွှဲ. See ဖြူလွှဲ very white. 63. Cp. နီခြင်း or ခြင်းနီ; နီကော့နီကော့နီကော့နီကော့နီ (fr. နီ) blood-red, very red; အညိုအညို (fr. အ) very black; ဝါဝါနီဝါနီ (fr. ဝါ) very yellow.

ထီးပျံဖြူပေါ်တွင် with the snowy white Makuta
 umbrella. Bawari.
Bawa. Maw. 29. ဂုဏ်ထူးတော်ကြီးတစ်ပါးဖြင့်
 your great grand father, riding on a snowy white elephant
 that trod on the clouds. Min. Me. Eg. 2. ပိတ်ဖြူ a piece

of pure white cloth. Maggha.Lin.40. လွလွဖြူ... သံဃာသာနာ
on the sandy plain which is snowy white. Wiz.Py.Z.10.

3.24 တေလေးဆယ်ဘာဝနာ — (တေ P. tāva = indeed, still; လေးဆယ်
forty; ဘာဝနာ P. bhavana = dwelling on something such as
mettā = compassion, kāya = body) the meditation on forty
tavas or tos - a collection of forty pāli phrases, all end-
ing with the word "to", e.g. အနိစ္စတော aniccato = indeed,
everything is impermanent. For 40 "tos" see Phuya.58-59.

3.25 ခြိုးခြံ — (? ခြိုးခြံ - ခြိုးသည့် to strive, try; ခြိုးသည့် to
plan, think, the aspirated forms perhaps give a middle sense.
See ဆွေချ N.32.) to strive, to plan, self denial, perform
austerities, be ascetic. Various spelt ခြိုးခြံ, ခြိုးချစ်
and ခြိုးခြံ but K.My.Hm. gives ခြိုးခြံ။

ငါသည်မင်းလည်းသီတင်းခြိုးခြံကောင်း ဖြူကံကြောင့် ခံပါရအံ့။
if I, this king, observe religious duties ascetically, I
shall, because of such effective virtue, be able to enjoy
myself (like those dewas). Nemi.B.Py.42. ကျေးသားတို့ဖြာ... ခြိုးခြံ
စားရ်တကုးကိုသာကျင့်ကြပါ၏ the parrots ate (the food) in
moderation, and just practised religious duties. Thuta.Py.
7. ခြိုးခြံသောအကျင့်ကိုကျင့်သည့်ခြိုးခြံကြံလော့ကိုယ်ရှိသော ကဿပ You, ~~Kxx~~
Kathapa, who have a slim body because of having to perform
austerities. Nara.Z.3.

နိုင်ငံဒုဗ္ဗေဒရှိခြိုးခြံလူမျိုးပါလော ငါတို့သည် we who live in the
country and who practise asceticism. Yaz.53. Also

~~Thudaka.Py.51x~~ Teindu.Py.51.

3. လောကဝံ — P. lokadhamma = worldly conditions, the ups and downs of life in the world. There are eight conditions from which no one can ever escape, viz. lābho, alābho, vaso, ayaso, ninda, pasāmsā, sukham, dukham - wealth and poverty, society and solitude, reproach and praise; happiness and misery. See D.III 260; P.P.K.99 and Kutha Py.238.
4. တောဂူဉာဏ် — the principles of the recluse. See တောဂူ N.47.
6. ဇကော — P. ekacārī, wandering or living alone. The last syllable is omitted for metrical convenience. For form cp. ကေ from fr. kesā N.30.
- ရဟန်းတော်တပါးသည်အတော်ဝယ်ကောစာဖြင့်ခရီးဝေး၌ (ဤဆွေးသည်) a monk was travelling alone not far from (the place). Up.Th. H.I.196. တာယောကံလည်းသာ ကောစာကျင့်တော်မူမည်မည် (ဝံစည်နေတံ) ဖြာ while thinking of leading/a life of retirement. Boycott.18.
- 4.6. သဟိ — See သဟိ N.7.
- 4.10 ရဟတပုံ — (ရဟတံ ? Shan ဂုတ် or "hat" = to bale — a wheel, reel; ပုံ = form, likeness) like a reel. See ဒုဂ္ဂါရဟတံ a potter's wheel; ဗျုဉ္ဇရဟတံ a spinning wheel; ပုဇ္ဈိကရဟတံ a stem wheel; လေရဟတံ windmill; ရဟတံသိသာ the wheel of transmigration. 99.
- ဤသုဂ္ဂါရဟတံသိသာယောဂူ the wheel for expressing sugar cane juice and/the mill for grinding seeds to get oil. Para.Py.

116. ငါးရာ ငါးဆယ့်ရှစ်ရာ ငါးဆယ့်ရှစ်ရာ ငါးဆယ့်ရှစ်ရာ ငါးဆယ့်ရှစ်ရာ ငါးဆယ့်ရှစ်ရာ

တစ်ဝိုက်ပါလိမ့်မည်။ the story of Hattipala which is taken

and forced out like water by a water wheel from the sea

of five hundred and fifty stories. Ko.Py.117. ချောချောလှည့်ပတ်

ဝတ်ရတနာသို့ revolving round and round like a mill-wheel.

Yathod.Py.1.

4.10 ဒာဝာပင်ကြီး — See ဒာဝာပင် — N.71.

4.12 ညှိ — = to make even or level. But here it seems to stand for

ညှိ = to smell rank. Lust, desire etc. are often described

as rank, putrid etc. ညှိ is changed to ညှိ as as to rhyme

with the preceding word လှ and the following word ဘိ။

See also တရားညှိကုန်ချင် I want to get away from ~~the~~ x

foul smelling lust. 95. See ဝေ့ for ဝေ့ N.36.

94.15 ကမ္မတ္တဏှာ — P. kammattāṇa = occasion or ground for contemplat-

ing), a technical term referring to the instruments or

methods i.e. subjects on which the mind is fixed in order

to narrow the sphere of consciousness and induce a state

of trance. Buddhaghosa in V.M.II.129. the subjects in-

clude ten devices (ကမ္မက kasina) ten foul things, ten

recollections (on Buddha, the doctrine, morality, death,

etc.) four divine states, four formless states, the one

Perception of the abomination of food, the one specifica-

tion (the four elements). Appears in combinations such

as ကမ္မဋ္ဌာနစိုးစိုးကမ္မဋ္ဌာနလှိုင် and ကမ္မဋ္ဌာနလှိုင် to meditate;
also ကမ္မဋ္ဌာနကျောင်း a building in which such meditation is
performed.

94.18 တဝဲဝဲ — (fr. တဝဲဝဲ ? to be shrill) making a shrill noise
continuously or without much intermission. For form cp.
တဝဲဝဲဝဲ clatter of tongues. N.45. တဝဲဝဲ frothing 21;
တဝဲဝဲ noisily 21. တဝဲဝဲဝဲ chattering excitedly. N.70.
တဝဲဝဲဝဲဝဲ shouting out con-
tinuously; "water, please buy it". Yethe.Py.Z.7. Tbid.11.
တဝဲဝဲဝဲဝဲ O you, sir, who are calling us inces-
santly. Saw.Pe.Py.Z.I.28. တဝဲဝဲဝဲဝဲ weep-
ing shrilling and continuously. Bamdu.Py.Z.23.

94.23 ညာသာဓု — See ညာသာဓု N.56.

94.24 ကျွတ်တမ်း — (ကျွတ်တမ်း to be released, free, esp. from world-
ly troubles; တမ်း also spelt တမ်း but K.My.Hm.137 gives
တမ်း = manner, custom, way) the way of freedom i.e. the
duration of freedom, ^{cp.} ~~exp.~~ ဘာသာကျွတ်တမ်း = the duration of life.

ဘာသာကျွတ်တမ်းချင်းကား တူကြ among the disciples of
Buddha, the period of emancipation is the same. B.D.W.#.9.
ထိုဗုဒ္ဓါလင်္ကာလေးလေးကား လေးပါးကျွတ်တမ်းဝင်သော ဗုဒ္ဓဝိသုဒ္ဓိအရှင်တို့စေတည်း
those people were no other than "the group of five venerable
monks" who were the first to enter into the state of emanci-
pation. D.Th.Dh.I.24. ကျွတ်တမ်း (တမ်း) ဝင်သော အရှင်တို့စေတည်း the

to contract friendship, make familiar with. Cp. နီးရောသည့် to come closely together; ကိုလကနီးရောသည့် to be intimately acquainted, as persons of opposite sex.

ညီတော်နာဘွယ်အသွယ်သွယ်ကျင့် နို့နွယ်ဓမ္မာ တောဝေသသည့် he preached subjects associated with Buddha's law in various ways so as to be worth the attention of his younger brother. Ko.Py.47. တောင်တောင်ကိုဆွေ့ကြောင်းနို့နွယ်အလကွယ်ကျင့် the snake charmer tried to get the clue that will lead to the discovery of the embryo - Buddha (who, then, was a snake). Buri.Z.Py.4. ဟင်နို့နွယ်အလကွယ်ဓမ္မာ ရှေးဦးကြီးပြင်သွားသဖြင့်... ခုန့်ငင်ရအံ့ if you only allude to it and don't dilate upon it, we shall be in doubt, and shall be arguing about it. Dhap.Py.8.

95.11 ဖြေဝင် — (ဖြေသည့် = to untie, loose, unroll; သင်္ဂြိုဟ် to pull off, skin, clear) to untie and clean (the hair). This combination has not been met elsewhere. Cp. ဖြေဖျက် to settle; ဖြေဖျောက် to clear away, try to banish; ဖြေရှင်း to cleanse, explain — and သင်္ဂြိုဟ် to clear up (as a jungle); သင်္ဂြိုဟ် to clear away, wipe out, kill.

95.13 သမောဓာနိ — P. Samyojana = bond, fetter, esp. the fetters that bind the man to the wheel of transmigration. These fetters are ten in number, viz. lust for matter, lust for non-matter, conceit, excitement, ignorance - these five are known as fetters of the upper part; heresy of individuality, doubt, infection by rite and ritual, sensuous lust, hatred - these

five are known as fetters of the lower part. See P.P.III. 838. For form cp. ပုထုဇ္ဈိ fr. P. puthjana. N.8.

သံယောဇဉ် appears in various combinations such as
သံယောဇဉ် — တူတုဂ် — တူတုဂ် — နွေဝင် — သွေ.

သံယောဇဉ် ကျိုးတို့ကို the strings or bonds of sanyojana — P.W.D.N.57. သံယောဇဉ် အနှောင်အဖွဲ့တို့မှ ကင်းလွတ်ခြင်း to be free from the bonds and fetters. Ledi. Taya.I.57. သံယောဇဉ် ဖြင့် ဝှံ့တွယ်နှောင်သွေ to be entangled with, and bound by the bonds. Th.Th.P.D.315. နှောင်တူတုဂ်သံယောဇဉ် bound and tied by fetters. K.M.D.183.

95.15 ဗလာ ။ — See ဗလာ N.48.

95.15 ပြောင်တင်း ။ — (ပြောင်သွယ် to be clear, clean or bare; တင်းသွယ် = to tighten, become taut or hard — also occurs in ပြည့်တင်း to be completely full; မာတင်း or တင်းမာ to be very firm) to be absolutely bare. The combination ပြောင်တင်း has not been found elsewhere. The common phrase is ပြောင်တင်း.

95.17 တဝက်ရင်း ။ — (တဝက် = half; ရင်းသွယ် = to tread, trample upon) to tread half-way.

ငါ့ဘက်ဝယ်၊ အာကရင်း၊ တဝက်လောက်ရင်း၊ only when the years of age tread about half-way on to the side of hell. Padu. Py.Z.11. ငါ့လက်ဝယ်၊ တဝက်ရင်းသွယ်သော၊ တက်ငြင်း ဖို့ဆန် even when half of you is in my hand (as good as falling into my hand), you still refuse (to give in). Pinya.Py.Z.153.

အသနာတဝဂ် သိင်္ဂါနိကာယှာ until nearly half the number
of years of religion has elapsed. Saungpa.194.

95.22 မျက်ချိုသွေး ။— (မျက်နှာ = the face; ချိုသာစည် to be sweet,
pleasant; သွေးသည့် to persuade, tempt) to tempt with a
sweet face, allure. Cp. မျက်နှာချို to have a sweet face —
to be pleased with, show favour. 13. Also appears in com-
binations such as မျက်ချိုပေး ။ — ။ သွင်း ။
ယခုသိပ္ပံသားဆရာတပည့်နှစ်ကျော်ကျော်တို့ကိုလည်း မျက်ချိုသွေး၍
ဆောင်ယူ၏ now, he, with an affable manner, had allured
Theinzi, the master, together with his two hundred and fifty
disciples. Z.P.K.129. ဤကာလကတစ်လူ ပျံ့ပျံ့သည်ကိုမူ -- မျက်ချိုပေး
ဖွားလျှင်... ဇစ္ဆာကပ်ခြင်း if, one, who is possessed by this ogre
of sensuousness, indiscreetly presents to him a sweet counten-
ance, he will firmly cling to that person. Temi.Z.76. အသိုက်
မျက်ချိုပေါ် when he (the old man) sees a young maiden,
he wears a sweet countenance. A.B.L.II.186. ဗြဟ္မဒတ်မင်း မျက်
ချိုသွင်းသည်လင်လင်လွတ်ခဲ့လျှင်... ခင်လေးမိတ်မလူနှင့် King
Brahmadat, came out to (her) view, with a smiling face (and
said) "O my dear, be not in distress". Mingala.Yad.121.

95.26 ဂုဏ်ချော်ချော် ။— (ဂုဏ်သည် to be matured, old, as in အဂ္ဂတင်္ဂါ
or အသက်ဂုဏ်သည် = to be old in age; ချော်သည် ? to go
aside, backslide, slip) getting old, probably letting the
chances of marriage slip away - becoming an old maid. This
is a strange combination, rhyming with သင်္ဂါလျော် ။

96.1 မိမိတို့လူမျိုး၏အမည်ကို — the woman's relicts and widowers. In modern parlance both these phrases မိမိတို့လူမျိုး and အမည်ကို are identical in meaning; but the phrase အမည်ကို here apparently = တခွာလှူပေး one who has divorced his wife. See တခွာလှူ N.56. ဆို: may = disused, desisted, as in ရွာဆုံး: a deserted village - site. The first syllable may be a contraction of အာရုံ = action, the whole will = one, whose action (as a husband) is suspended. အမည်ကို is also spelt အမည်ကို.

ငါ့အဆွေထံသို့သွားရုံနှင့်ပင် ငါ့အဆွေထံသို့သွားရုံနှင့်ပင် ဆင်
မူဆိုးဝံ့ ဖြစ်တော့မည် if I go to my friend (Buddha) and become
a monk, you will be left a "widow" with a son. Z.P.K.62.

96.2 ကလောင် — Hind. qalam Gr. arab. qulam = a pen. Gr. kálamos (1) a reed (2) a reed - pen. Pal. kalaungdan. The Burmese word is ခင်္တံ a stick for ink.

96.2 စွယ်ဖြူလူတူ — lit. a white jasmine and person of the same age.

The saying is စွယ်ဖြူလူတူကိုပင်ဆင်မည်ကို ခံစား wear on the head only the white jasmine; woo only a person of the same age. Prov.

96.5 တကိုင်တွင် အတူနား — (may) we have to perch on the same branch. The proverb is ငှက်ဖြစ်သောတောဝါတကိုင်တွင် အတူနားပါ ဂုဏ် even if we become birds (in the next existence) may we have to perch on the same branch. Cp. တကိုင်တွင်တကိုင်

တစ်ကပ်ထဲ ခုနား ဝါရ်ခေါ်ရုံ if we mount the same
branch, may we not have to perch on the same twig — if we
are born together in the next existence, may we have nothing
to do with each other. B.S.O.S.X.1.38.

96.5 တရားမှာ ရှေ့ပြေးသွားသို့ — See ရှေ့တရားကား ရှေ့သွားတို့၌ N.16.

96.8 ထကသိသောရား — you, my lord, the dweller of the celestial
region, i.e. Sakka.

Distressed damsels in songs are fond of addressing
~~Sakka~~ and calling on Sakka and often accusing him of not
doing his job, e.g. ဆင်းရဲပါ... ထကသိသောရားကား ရှေ့သွားတို့၌
33. ခုနားခေါ်ရုံ... ခုနားခေါ်ရုံပါသောထက 43.

96.11 ဝေါဝေါ — or ဝေါဝေါ a wood, forest. An abbreviated form
of ဝေါဝေါဝေါ or ဝေါဝေါဝေါ See ဝေါဝေါ N.93.

96.14 တာဝေဝေ — (prob. fr. တေသည — to cement, join the parts)
hence တေဝေဝေ or တာဝေဝေ = attentively, meditatively, con-
tinuously. For form cp. တာဝေဝေ N.28.

တင်လှပေဟန်ဆင်သောတာဝေဝေ (တာဝေဝေဟန်) never
forgetting in my talk, and always (brooding) over her
beautiful appearance. Nawade.Yad.17 and 145. တာဝေဝေလှပေဟန်
တင်လှပေဟန် you, at whom (the people) look attentive-
ly many a time with no cessation of wonder. Nat.Me.Eg.96.
သုန္ဒရီလှပေဟန်... တာဝေဝေခွင့်သောတာဝေဝေ one ought to ponder again
and again over the pther person's beneficial deeds. Omma.Py.
28.

6.18 ခါတန် — (အခါ = time, period; တန်သည် to be proper, up) time is arrived, or up. Syn. အခါရော၊ အခါရောက်—အချိန်တန် စုံတော့ပေးနှိရုံရှားဤလွင်ခါတန်ပွင့်သည်၊ ရွှေနှင့်ထိုးဒွား ဖန်ခဲကား the champac flowers, liable to be mistaken for gold, are blossoming at their time, and are diffusing sweet smell in the wood. A.B.L.I.15. သရောက်ခါတန်၊ ဒဝိမညိုဇွန်လည်း at night when it was time, he went back to the house. Pyat.Py. 36. သင်မင်းကြီးဆည်းကမ္မဂုဏ်သို့ကို စွန့်ခွဲ၍ ဂုဏ်းပြုခါတန်ဖို့ great king, the time has come to discard sensuous pleasure and take to monkhood. Nga.W.II.107.

96.19 တကျူကျူ — prob. ကျူကျူ Onomatopoeia — incessant crying. See တဘာဝ N.94. and ကျူကျူချွင် to wail continuously. 105.

တကျူကျူငိုရွှေနှုတ်ကိုဖြင့် incessant lamenting from (my) golden mouth. Shanmin.Py.Z.39. အညာသာအတွတ်ဂုဏ်သို့ချွတ်တကျူကျူငိုငိုချွတ် (she) seething with distress, because of the Upper Burman (her lover) wails thus. Saungpa.182.

ကျူကျူပြိုက်လျှိုကျူနှုတ်ငိုဖြင့်, with tears streaming down profusely, wept continuously. Thu.Hmy.Py.29. အရသာတောဒွါက တောတဟောက်အထီးတည်းစွာသာမိကျူကျူငိုဖြင့် (araña) in the wood (ekkako) alone, [jhāyāmi] I cried weepingly. Nga.W.V.79. Also Pinya.Py.Z.38.

97.2 တကိုယ်ရေ — (တ one; ကိုယ် P. kāya = a collection, the body, self; ရေ or ရည်သည် ? to count, enumerate) by

oneself, alone. The phrase တာကိုယ်လေ is also spelt တာကိုယ်ဂျဉ် and တာကိုယ်လေ "It also appears in combination with တကာယ as တာကိုယ်လေတကာယ"

ဦးစောရတကဏ္ဍာသုတ်. မြို့သစ်တစ်လွှားကျော်ရင်း တာကိုယ်လေ၏ကံ ထွင်းလှိုင်းဖြင့် ကြိုဝင်သည့်နွယ်ဝင်သောရတက as the thief Tet Pya leapt over the wooden stockade and broke into (Ava) town by himself, I will enter into this town in a moment.

Pap.Py.Z.19. ကန္တာရဖြင့်ဖြတ်တက်သောလူတို့၏အခက်အခဲများကို ဖော်ပြရာ၌ all about my travelling by myself the difficult journey through the forest. Bamdu.Py.Z.12. — တာကိုယ်ဂျဉ် တွင်သားသမီးတို့၏အခွင့်အလမ်းတူညီသောကြောင့်ဆိုသော် ဥပမာတပါး one instance of children of the same parents, some of whom should and some should not inherit. Manu.269.

အာဇာနည်တို့၏အားသာမှုတို့ကို ဖော်ပြရာ၌ တာကိုယ်လေတကာယအနေဖြင့် free from nervousness, and brave enough to live alone. B.D.P.63. တောတောင်ဝင်၍ တာကိုယ်လေတကာယအနေဖြင့် ရှိကားကို ငြိမ်းချမ်းစွာ နေထိုင်ရာ၌ when they heard of someone's intention to enter the forest and lead a lonely life (of a recluse). U.P.D.32.

97.2 တောသနိတ် — P. ekāsanika = to sit by oneself, to keep to oneself. Also spelt တောသနိတ်. For form cp. ဇမ္ဗူဒိပံ fr. P. jambūḍipā: Zambudipa island. နိမိတ် fr. P. nimita = sign, omen; ပုဏ္ဏဂိုဏ်း fr. P. pundarika = a kind of water-lily.

တောသနိတ်လျှင်တစ်စုံတစ်ရာကို မကြာခဏ ပြုလုပ်သောအခါ၌ is a reminiscence of တောသနိတ်လျှင်တစ်စုံတစ်ရာကို မကြာခဏ ပြုလုပ်သော အခါ၌ grinding his molar teeth (determinedly), always

strive to the utmost, not to fail to observe the duties
to
of keeping/himself. Thanwe.Py.34.

တောသမ္ဘိတံ is spelt ၁ in Sanda.Py.22.

97.3 မဂ္ဂိမ္မိကံ ။— (မဂ္ဂိ P. magga = the Path to Nirvana; မ္မိကံ = scaff-
fold. See မ္မိကံ N.47) the Path and the scaffold - the
Path, မ္မိကံ being probably an expletive but perhaps
suggesting that the Path is a climb. See မဂ္ဂိပမ္မိကံ the
Path. N.99.

မဂ္ဂိမ္မိကံသုဗ္ဗိကံသုဗ္ဗိကံ (the tree of) the Path
bears blossoms and bifurcates. Weth.Py.45. မဂ္ဂိမ္မိကံသုဗ္ဗိကံ
တောဝှံ try to take hold of (to start on) the Path. A.B.L.
II.193. မဂ္ဂိမ္မိကံသုဗ္ဗိကံသုဗ္ဗိကံသုဗ္ဗိကံ လမ်းသုဗ္ဗိကံ
သုဗ္ဗိကံ as they put up the scaffold of the path, and
have reached the right way leading to the highest place
Nirvana. Pon.My.Com.4.

97.4 ငယ်ဖြူ ။— (fr. ငယ်သုဗ္ဗိကံ = to be young; ဖြူသုဗ္ဗိကံ to be white,
pure) ? pure or vestal from childhood — a term applied to
monks and nuns, who entered monkhood or nunhood in their
youth.

97.7 သမုတိ ။— or သမ္မုတိ P. sammuti = to name, say. For form
cp. သမ္မုတိ P. atthupatti = interpretation, explanation.
N.98.

သီလသမ္မာသိဒ္ဓိဝိသုဒ္ဓိသော သုတသမ္မာကံကို အစဉ်းဖြင့် ခေါ်ဝေါ်
ဖြင့်သမုတိ ဂျိ naming a man, who was upright and righteous

as a king to rule them. Manu.7. အဂ္ဂယသ္မိရောဂ်လျှင်၊ ဘေးဒါရိတူသော
အမညကို သမုတိတော်မူစဉ် when (she) came of age (he) gave
her the name: Bedari. Kala.Yaz.I.117. အသိတာညနုနာဿေတော
ဥက္ကလာပါရဋ္ဌရပ်ခွင်တောင်ထိပ်ပင်၌ on the top of a mountain
called Athitinzana, which is in the country of Ukkalapa.
Nana.Py.35.

97.8 ဆယ့်တပ်းဖီးငြိမ်းငြိမ်းဝီးတဲးရိုးတောကို — the journey at the end of
which the eleven kinds of fire are extinct — Nirvāṇa. Cp. ၈
ဆယ့်တပ်းဖီးငြိမ်းငြိမ်းကုန် Ko.Py.91.

The eleven kinds of fire are — rāga = passion or
lust; dosa = ill-will, or anger; moha = infatuation;
jāti = birth, rebirth; jarā = old age; byādhī = sickness,
disease; marana = death; soka = grief, sorrow; parideva
= lamentation, wailing; dukkha = mental and physical suf-
fering; upāyāsa = tribulation, turbulence. See P.P.K.
67-8; Ko.Py.Com.423-4.

97.9 (ယူ)သံ — သံ ? = သန် to be strong, as in ကောဠိသံလည်း ညွှန်
သံကွေးကွေး her hair growing fast with young shoots curl-
ing up. Mudu.Py.50. Also အားသံ to be resolute; ကျပ်သံ
to be strong in purpose.

ဆုကြီးသံသာသည့်သတို့သား Thuwunashan, who was determined
to attain the great blessing (of becoming a Buddha). Thu.
This.Py.89. ဇေဒ်အရာတတ်ချင်စွာဂျိမညာရှိသံ၊ ငြိုးအားသံ ဖြစ် as he
greatly wished to learn the Vedas, he would study it indus-
triously under a wise man. Dhap.Py.36. မကြောက်မရွံ့၊ ဂုဏ်အား

သံလျက် (they showed their) unflinching bravery without any fear. Weth.Py.46. ခံ့ခိုင်ကြည်ညိုသံ လျက်စိုက်စိုက် resolute and constant in their purpose to reach Nirvana. Wila.Maw.25.

97.10 သမ္မာတနိကာယဝိပဿနာ — the ten modes of Vipassanā - nāna (insight) to attain the Path. viz. (1) Sammasana nāna = cultivation of contemplative insight in which one contemplates those three Salient Marks of things i.e. impermanence, ill and no soul. (2) Udayabbaya — development of insight into flux by which one observes the growth and decay of things, or being and non being in the process of becoming. (3) Bhanga — cultivation of insight into disruption by confining one's attention merely to the decay of things. (4) Bhaya — by insight into what is to be feared as one sees the danger in the decay of things. (5) Ādinava — by insight into evil, one realizes the evil nature of that danger (6) Nibbidā — by insight of repulsion one gets disgusted with the evil nature of that danger. (7) Muccitukamyatā — by insight associated with the desire to be set free, one aspires to be emancipated from all evils. (8) Patisaṅkā — by insight of recontemplation one recontemplates the conditioned with reference to the Three Salient Marks. (9) Saṅkhārupekkhā — by the insight of indifference to the activities of this life, one is now indifferent to the world. (10) Anuloma — when the last mentioned kind of insight matures, it changes itself into the insight of adaptation, by which the meditator

fits himself with mental equipments and qualifications for the Path. See C.P.65-6.

97.11 (ကြိုးပမ်း) ကုတ် — % to lever up, to struggle with, endeavour, strive; as in ဘဝတတ်ကုတ် striving hard; တကုတ်ကုတ်လုပ်သည် to work industriously. This word ကုတ် is often found in combination with ကြိုး = to try, endeavour, exert oneself.

ဝါယမထုတ်လွန်ကြိုးကုတ်သော: putting forth one's effort and trying all one can. Thad.Py.1. ကြိုးကုတ်ပညာ၊ တတ်အောင် သာလျှင် studying diligently so as to be learned. LokaPy. Pakin.
109. လုံ့လ ကြိုးကုတ် exerting all efforts. P.C.XXII.358.

97.14 ညှိုးညှိုး — [ညှိုး ? anticipatory reduplication of ညံ့သာညှိုး = (obsolete) to be silent. Cp. ကျိုးကျိုး (fr. ကျိုး) to make a noise] to be silent.

This word ညှိုး in modern usage = to be noisy; but the use of ညှိုး = to be silent, is found in many books, e.g.

ဒုတိယကျက်ဇိတ်သံ၊ မညှိုးမ ဆိတ် every day (in the city); the noises of the huge crowd of people never ceased. Nemi.M.Py.16. လေးဆယ့်ကိုးတွင်နန်းရှိပင် ဆိတ်ခဲ့ညံ့သည် in the year 49, the dynasty of Pagan kings, came to an end.

Ishan.Maw.17. လူသံတိတ်တိတ်၊ ညံ့ဆိတ်ဆိတ်၊ မဂိုဏ်းဂွာချိန်သင် paritta (prayer recited to ward off evil spirits) ought to be recited when the sound of people/ceased. K.L.D.48. တောကြီးဆိတ်ညံ့ဆီးကျကျဝယ် the silent thick forest with

the pattering fall of mist. A.B.L.II.227.

97.14 ကိုးပါးရန် - — the nine enemies (arising from pride.) ṇāti

U Kyaw Dun gives the nine foes as follows: ṇāti māna pride in one's birth; puñña māna pride in one's glory or power over the others; guna māna pride in one's righteousness, cleverness etc. And there being three grades of people viz. the superior, the ordinary and the inferior, the three kinds of māna existing in each of the three grades of people, there are thus altogether nine sorts of pride. See Ko.Py.Com.3.

P.P.K. gives a different version, which does not suit well with our text. See P.P.K. 229.

97.16 ရသေ "— (ရသေ = to get, obtain; သံဝေ P. saṁvega = agitation, fear, anxiety - religious emotion caused by contemplation of the miseries of this world) to fear, be seized with remorse. Usually သံဝေရ : changed to ရသေ for metrical convenience.

သံသရာတွင် နစ်မြုပ်နေရသူများကို ဝမ်းသာသော လောကီလောကီ
the common beings, drowning in the troublesome transmigra-
tion should, indeed, be frightened by (their miseries).

Thanwe.Py.4. တောင်ညာနန်းမ၊ သိကြားကော၊ လားသောလန်တိတိသံ
လေတိဖြင့် when the right hand consort heard Sakka's words
foretelling her imminent death) she was seized with fear,

(and prayed for ten boons). Weth.Py.5. ဆင်းရဲလေလေ သံဝေရရ
poorer
the ~~more~~ one gets ~~poorer~~, the more remorseful one is. Saga.46.

97.22 ဒုတိယကာယ။—P. dvattimsakāya = the human body consisting of 32 divisions or elements. They are, the hair, the hairs on the body, the nails, the teeth, the skin, the flesh, the nerves, the bones, the marrow, the kidneys, the heart, the liver, the abdomen, the spleen, the lungs, the larger intestines, the lower intestines, the stomach, the ~~faeces~~, the bile, the phlegm, the pus, the blood, the sweat, the fat, the tears, the serum, the saliva, the mucus, the oil that lubricates the joints, the urine, and the brain. M.B.(E) I.42.

This canon of 32 divisions does not appear in Hindu System of Medicine (Wise). Nor do the Burmese Medical treatises take any notice of it. It is however frequently referred to in the literature and is known to Burman medicine^{al} practitioners who refer to it by way of impressing the patient.

97.23 ဒုဉ်းအာဓာ။—ဒုဉ်းသည့်၊ ဒုဉ်းသည့် or ဒုဉ်းသည့် to be stagnant, collected, as of water, blood or humours; အာဓာ or အာရာ = a sore) a sore with a collection of humours — abscess.

ဤကိလေသာရောဂါသည် အာဓာအရေခွံမြစ်သောဒုဉ်းအာဓာပွင့်တူ၍ this thing called kilesa (desires) is like an abscess on the flesh of a person. Eka.688. ဒုဉ်းအာဓာ(ဤကိလေသာအာဓာရောဂါသည် ကာရုဏ်တို့ဝိစာရဓာတ်တည်း the name abscess is given to sensual pleasures. Th.Th.P.D.283.

97.24 ငြိတ်တုတ် — (အငြိတ် = a stump, as of tree; တုတ် prob. a reduplication of ငြိတ် as in တုတ်တုတ် fr. တုတ် = to be true - truth. See ကျိတ် N.73.) a stump; a senseless object, plainly. Also found ငြိတ်လုတ်

လင်ငြိတ်တုတ် ဂြိဟ်တုတ် notwithstanding that she had a husband as everybody knows. Dewa.Py.Z.13. ငြိတ်တုတ်တောတုတ် မရီးတောရင်း... လည့်ခင်းဂြိဟ်ပါမည့် if I were to be killed without resistance for the sake of my elder sister-in-law, I would take death with a stretched neck (readily). Ibid.18. ကျွမ်းပြဆရာကို ငြိတ်တုတ်တာ ရှ် he neglected the author of the book as a mere nonentity. Sh.Ok.M.119.

97.25 ရူပရုပ်ဝါ — (ရူပ P. rūpa - form, appearance; ရုပ် fr. P. rūpa. See ရုပ်ရူပါ form 144. အဝါ = colour brightness, prob. from Skt. varana) the colour of appearance or form — appearance, form. See ရုပ်ရူပါ N.144.

For ရူပရုပ်ရုပ်ရုပ် Cp. ကိုယ်ကယာ P. kāya, the body; ဇာတိဇာတ် P. jāti = race, caste; နာမရူပ P. nāma = name; နိဿယနိဿယ P. nissaya = way, method; ပုဒ်ပါဒ် P. pāda = a sentence, paragraph; မာန်မာန် or မာန်မာန် P. māna = pride; လာဘ်လာဘ P. lābha = a present, gift.

တင့်တယ်ရုပ်ဝါနတ်တော်စွာကို the noble dewa with a handsome appearance. Nemi.M.Py.67. သိလ္လမေဓ်ရုပ်ဝါကို ပြလှက် (she) showed her ogress's form. M.W.106. သံသရုပ်ဝါ သုဗ္ဗ similar in voice and looks. S.P.K.414.

The word ဝါ appears in many other combinations, e.g. ပိုးစူးလျှောက်အထူးတင့်တယ်ဝါ the unusual brightness of a glow-

worm. K.L.D.339. မြေကြီးလှေဆင့်ယဉ်စွာလွင့်လှာ The moon with its
bright rays. Padesa 7. မြေကြီးလှေဆင့်ယဉ်စွာ excellent attributes.
Maggha.Lin.256. လူနဲ့ယဉ်စွာ like a human beings in looks.
Bal.Py.12. ရေကြီးလှေဆင့်ယဉ်စွာ rays of the sun and beams of the moon.
Th.Hl.S.11. မင်းလှေဆင့်ယဉ်စွာ the appearance of a king. Pyinsa.
Yag.3. ရေကြီးလှေဆင့်ယဉ်စွာ the sun does not shine.
A.B.L.II.228.

98.1 ခိုဗိဗ္ဗိတိ — (ခိုဗိဗ္ဗိ P. miibbindati, to be disgusted, weary
vanity of the ~~variety~~ of life; ဘာကံ P. nāna = knowledge, wisdom)
realization of the vanity of life.

Cp. ခိုဗိဗ္ဗိတိတေားတေား in disgust
vanity a sonnet sung, ~~being disgusted~~
with the ~~variety~~ of life. Tetat.124.

98.1 စေတောဘိဗ္ဗိ — (Prob. a combination of two phrases — စေတော and
ဘိဗ္ဗိ — စေတော to join together; ဘိဗ္ဗိ to incite, urge,
rouse; ဘိဗ္ဗိ or ဘိဗ္ဗိလှေဆင့်ယဉ်စွာ to create, do) to incite, rouse or urge.

ကမ္မဋ္ဌာန်လှေဆင့်ယဉ်စွာ though he urged on
(exerted himself) meditation day and night. Thanwa.Py.2.

ဝါတုဒ္ဓါသုံးလလောက်လုံးစေတောကုန်လျက်. သိဝံသာတို့ကို ခေါ်စေလျက်
during the whole three months of lent, they applied them-
selves to their (practice) and attained the modes of in-
sight. Eka.367.

ဘလ္လကံတို့စေတောစေတောတို့သည် the organisers of the
religious offering. S.KyD.II.449. စေတောဘိဗ္ဗိမင်းဝိဘာလပေးတော်
ဘာလကံတို့အားလုံး O minister Kewut, who always urged
and encouraged the king to (undertake enterprises). Maggha.

Lin.167.

98.5 တာဂိန် "— (P. tāṛā = a constellation ? inda = a chief) the chief of the constellation — the moon. For form cp. အာသုဂိန် P. asurinda = king of the asuras; နာဂိန် P. naraṇḍa, king of people; ဘူမိဂိန် P. bhūminda, chief of the earth.

သီတာဂူတာဂိန် the pleasant moon. A.B.L.II.112. နန်းငွေပွင့် တာဂိန် the palace of silver flower - the moon. Ibid.170. ယုန်ကလိတာဂိန် the round moon with a hare in it. Keth.Z. 36. တာဂိန်ပုဏ္ဏမာ the full moon. K.M.D.535. — လစန္ဒြိတာဂိန် the moon, the chief of all the constellations. Maggha.Lin.127.

98.6 ပုဏ္ဏိန် "— (P. punna = to be full: indu = the moon) the full moon. Also found ပုဏ္ဏိန္ဒု punnindu = the moon. Abhi.Py.2. Cp. for form ပုဏ္ဏိန် N.82. ပုဏ္ဏိန် N.32 for punnamā. ပုဏ္ဏိန်သဉ္စိ like the shining full moon. Sanda.Py.3. ငွေတံကလိပုဏ္ဏိန် the silvery full moon. Senhaya.15. Also Shwenan.159.

98.13 ပလံဆန် "— (ပလံ ? onomatopoeia = a bubbling noise; ဆန် to come up ? = ဆူ to be noisy as in ဂြုတ်လောဆန် for ဂြုတ်လောဆူ. See ဂြုတ်လောဆန် N.11.) bubbling, rattling. Also ပလံဆန် 103. ပလံဆန် Appears more commonly in combination ပလံဆူ, ပလံစိ။

? ပလံဆန် ဘေးဂါရ်တန်လျှံ ချော့ရတယ် I have to stick out

my heels and wash (my food) down until I'm bubbling. Yethe.
Py.Z.9.

ဂုဏ်သူ ဝလံသူ the clamorous village girls. A.B.L.II.11.
(မြန်မာမင်းဖြစ်တဲ့ရှမ်းမင်းဖြစ်တဲ့ဗမာလူသူကလေးကလေးမင်းမင်းရဲ (Burma) was
in a turbulent and restless state when there were changes
of Burmese kings to Shan, and Shan to Burmese kings.

~~Myauk.4.~~ Myauk.4.

အပါယ်လေးလီ မြေခိုဒ်တွင် ဗလံစိုဏ်းမည့်လူသူတိုင်း တွေ
(မြေခိုဏ်းမည့် . . . you will become the wicked men who will
dive bubbling in the rivers of the four states of punish-
ment. Pon.Taya.72.

98.17 တဟာ — ? for သဟာ i.e. သည်ဟာ ; usual contraction
is တာ or ဒါ sometimes သာ။ Cp. တဟာ fr. တယ်ဟာ > တာ
N.12. မည်ဟာ fr. မည်ဟာ > မှာ N.15.

98.18 သုံးလူလူနွှ် — (သုံး = three: လူ oblique case of လူ = of
human beings; လူနွှ် P. ukkattha = chief) ~~oblique case~~
the chief of the three beings - Buddha. The phrase သုံးလူ
or လူသုံးပါး = human beings, dewas and brahmas. See သုလ္လဘလ္လဘူ
Buddha, father of the beings. 5.

Many such epithets of Buddha are e.g. သုံးလူဘဘ the
father of the three beings. Settaw.Th.II. သုံးလူလူ the
apex of the ~~the~~ Sanda.Z.47. သုံးလူလူ the pinnacle of the
t.b. Min.Me.Eg.1. သုံးလူလူ the dewa of the ~~the~~ Teindu.
t.b. Thakhin.Eg.1. သုံးလူလူ the head of the t.b. Thuta.Py.59. သုံးလူလူ the chief of

t.b.
the ~~xxxx~~ Pal. Eg. 6.

98.18 အာဠုပ္ပတ် - အာထုပ္ပတ် (P. atthupatti or atthupatti) sense, explanation meaning, interpretation — later expansions of ~~xxxx~~ meaning made it = any facts.

မိဘနော်ရပ်အာဠုပ္ပတ်အသွယ်သွယ်နှင့်အဂ္ဂလင်္ကာသက်ကိုပြောကချက်တင်၍ they informed (the king) of his parents' residence, and of other facts including the age (of Mahothada). Mahaw. Z.I.17. ဆဒ္ဒနိမင်း အာဠုပ္ပတ်ကို the story of Sadan elephant king. Pon.Taya.4. သုကာရဇာတ်ဖြင့် ပြောပြလျက် explaining the story of Thukara. Maggha.Lin.43.

သမ္ဘုလဇာတ်အာထုပ္ပတ်ကို an account of the story of Thambula. Mingala.Yad.83.

98.19 ယုတ် (ဆက်ကျုံ့) ဆူ — the commoners, the nobility, the thin (the poor) and the fat (the rich).

Cp. စာဆိုဂုဏ်မြာလည်း ဆူကျုံ့ခြင်းဖြင့် ဆွဲသင့် in judging penmanship) one should not place side by side together the thin and the fat, the low and the high (i.e. the mediocre and the excellent writers). Yama.Yag.I.48. ဆူကျုံ့ (sometimes corrupted to ဆူလုံ) ခိုမိမိမိ = according to means, with reference to the distribution of the Thathameda assessment.

98.19 ပညတ် — P. paññati = making known, designation, idea, usually applied to the injunctions of Buddha.

အဋ္ဌကထာသီလဝါရိယသုတ်တွင် ဘုရားရှင်က ဘုရားရှင်၏ နိဗ္ဗာန်သင်္ကပ္ပကို the
 Buddha had indicated that (the rosary) of a lay devotee
 who observes the eight precepts should only be half a span
 in length. Thanwe.Py.37. ဂဟနုးတို့အား၊ ဆေးဝါးအလို့ငှါ၊ ယက
 ရှေ့အိမ်သို့ - - - ချီရိကာလ ရှေ့သေဝဉ္စုအလှူခံသွားတော့ဟူ၍ ရဟန်း
 သောနာပညတ်တော်လာ၍ that the monks may go to the layman's
 house either during the day or night, and beg for medicine
 is made known by the Buddha in his discourse. Pon.My.Com.
126. ထိုသို့ရှေ့ပါးတို့လည်းကောင်း၊ ဘုရားရှင်က ဘုရားရှင်၏ နိဗ္ဗာန်သင်္ကပ္ပကို
 those two monks by referring to the Buddha's ordinance,
 decided the (case) righteously. M.W.42.

98.19 ကျစ်လစ် - (ကျစ်သည် = to be made compact; လစ် prob. a re-
 duplication of ကျစ် as in ကတ်လစ် fr. ကတ် = ~~difficultly~~
 contrarily; ကရ်လန့် fr. ကရ် = right across, athwart;)
 compact - neat, decorous, firm. Also ကျစ်လျစ်
 မပြောပြောသတ်သတ်လျှင် ကျစ်လစ်မရှိ (his speech) was in-
 coherent, and disjointed, and not neat in phrasing. Ko.Py.16.
 လိမ္မာကျစ်လစ် discreet and decorous in (in behaviour). Widh.
Py.106. လင်ကို အလွန်၍ သေချာလေးစားတတ်သော - ကျစ်လစ်သိပ်သည်း...
 she has a great regard and respect for her husband; she is
 modest. M.R.W.219. အစားအသောက်၌ ကျစ်လစ်ပါပြောင်း he had good
 manners at the table. S.D.W.33. - သိမ်မွေ့ကျစ်လျစ် ဂဟနုးဝတ်လျက်
 though you are a gentle and virtuous monk. Thu.Hmy.Py.19.
 စကားကျစ်လျစ် neat in speech. Temi.Z.36.

98.22 ပဝေဏ် — P. paveni = custom, usage, tradition. Also found ပဝေဏ် Thaton.Yaz.19; ပဝေဏ် Shwenan 83; ပဝေဏ် Omma.Py.11.

ရှေးမင်းကောင်းမင်းဇာတိတို့၏ ပဝေဏ်ထုံးတမ်းနှင့် အညီ in conformity with the examples, custom and tradition of the ancient noble kings. K.M.D.62. and K.L.D.180. ပဝေဏ်ထုံး the tradition. Maggha.Lin.25.

99.3 ဂုဗ္ဘာတ်သံသရာ — (ဂုဗ္ဘာတ် = a wheel. See ဂုဗ္ဘာတ် N.94. သံသရာ P. Samsāra = lit. faring on — transmigration, existence) the wheel of transmigration. S. is often likened to a wheel. For form cp. ဇေယျာ fr. P. ekarāja = sole monarch; ကုမ္ဘာ or ကုမ္ဘာ fr. P. kumāra = a youth N.1; တာဝတိံသ fr. P. Tāvatisa = one of the six celestial abodes. See ဝိသုဒ္ဓိသံသရာ the whirlpool of transmigration. N.99.

သံသရာကပ်ရှည်ကျင်လည်သမျှ သည်အသက် ခွဲမခွင့်မောင်... may, you my dear, and myself be always together as in the present life, as well as in every successive transmigration. Mudu. Py.29. သံသရာဝက် the wheel of transmigration. Widh.Py.28.

99.4 ကွန် — ? to move spirally upward; words rhyming with ကွန် — ညွန် to shoot upwards; ကွန် to be curled up; ကွန် to twist to and fro — have similar meanings.

မင်း၏အရာအာဏာကွန် ဖြစ် as he was a king, his order could effectively prevail over the people. Wila.Maw.14. တောင်လွန်၊ မြောက်လွန်၊ ခြေတော်ကွန်သည့် he writhed to and fro with his mind wandering about. Mingala.Yad.63. ကော်ပေါ်ကွန်

ရေကွန်ဂါအညွန့်နှင့်အဖူးချည်းဖြစ်သည်။ they are a head
above the most cunning rogue and are themselves swindlers
of the highest degree. S.D.W.42.

99.5 ဥပ္ပလဝဏ်ဆုလ္လု — one who prays to become Uppalavannātherī -
one of the two chief women disciples of the Buddha.

She was born in Sāvattthi as the daughter of a banker,
and she received the name of Uppalavannā, because her
skin was the colour of the heart of the blue lotus. When
she had come of age, kings and commoners from the whole of
India sent messengers to her father asking for her hand.
He, not wishing to offend any of them, suggested that U.
should leave the world. She agreed to become a nun.

She soon attained to jhāna, became an Arahant
possessed of the four special attainments. She became
particularly versed in the mystic potency of transforma-
tion (Uddhivikubbana).

U. and Khemā, the Buddha declared, set a standard for
his women disciples and the believing nun should aspire to
be like them. See D.P.P.N.I.418-421.

99.8 မဂ်လမ္ပ: — (မဂ် P. magga = the Path; လမ္ပ: = a path) the
Path to Nirvāna. See မဂ်ဥပနိ: N.97. Such combinations of
Pāli and Burmese words are very common; a few of these are
-အရိပ်ဆာယာ(chāya) shade, shadow; အာကာသကောင်းကင် (ākasa)
the sky; အိမ်ဂေဟာ (geha) a house; ဇာယိတာရာ (tārā)
constellation; စာပေပရိယတ္တိ (pariyatti) books; နိက္ခမဂါရ

(*dukkha*) sufferings; ဒေါသဒေါသ (dosa) anger, fury; ပူပန်
 ဘေးက (Soka) distress, trouble; ဂုဏ် N.136. လူ
 သတ္တဝါ (*sattavā*) beings, human beings; ဝီရိယလုံ့လ
 (*viriya*) efforts; အစွမ်းသတ္တိ (*satti*) courage etc. Cp.
 ရူပရူပီ N.97.

There are eight paths, viz. right outlook; right
 aims; right speech; right action; right means of liveli-
 hood; right effort; right mindfulness; right concentra-
 tion. P.P.III.605.-6.

99.10 တိတိတိတိတိ — (augmentative form of တိတိတိ) secretly,
 silently. For form cp. လှုပ်တိတိ N.2. In most cases the
 1st member of the combination takes the prefix အ e.g.
 အကျွမ်းတဝင် (ကျွမ်းဝင်) friendly, familiarity; အလျင်တ
 ဆော (လျင်ဆော) hurriedly — etc. See Appendix X.

99.11 ပူငြိမ်း See ငြိမ်း N.47.

99.14 ပူဆာ — (ပူဆာ = to be hot; ဆာသည် ? to be hungry -
 prob. an emphatic expletive) to be distressed, troubled.
 Cp. ပူဆာ to trouble, worry (transitive).

ဆိုးရွမ်းပူဆာသတ္တဝါတို့ the dejected and distressed
 beings. Thanwe.Py.32. နှလုံးပူဆာ being distressed at heart.
Nemi.B.Py.94. Widh.Py.45. အကုန်ပူဆာသော အကျွန်ုပ်တို့ ကိုးကွယ်လှူဖွယ်
 တော်မူပါလော့ may you be the object of reverence and reliance
 to me, who am seething with troubles. Nara.Z.44. Also
Z.P.K.57.

ကျင်လည် in modern parlance also means "to be skill-
ful", clever, e.g. စစ်မှန်ကျင်လည်သူ a general,
well versed in warfare. Collog.

19.18 ထမ်းပိုး — (?ထမ်းသည် = to carry or bear on the shoulder;
ပိုးသည် to fix or fasten one on another for the purpose of
strengthening, bear on the back) carrying an extra load,
as much again. Also spelt တပ်းတပ်း and တပ်း. N.B.
distinguish from ထမ်းပိုး (thàbo) = yoke.

ရှင်သားသော်လည်းထမ်းပိုးတပ်းသည် my distress grew
double (as he was away from his lady love). Nawade.Yad.

219. မိမိသည် အသက်သုံးရာခန့် နှစ်သုံးရာခန့် နှစ်သုံးရာခန့် နှစ်သုံးရာခန့်
ပိုးသွင်း၍ နှစ်သုံးရာခန့် နှစ်သုံးရာခန့် နှစ်သုံးရာခန့် နှစ်သုံးရာခန့်
he bought (all the
goods) with his hundred thousand pieces of money and sold
them back; as they fetched high prices, double the amount
(he paid for them), he got two hundred thousand pieces.

Z.P.K.256. Also Ko.Py.3.

သုံးပင်လုံးကို သွင်းသွင်း၍ သွင်းသွင်း၍ သွင်းသွင်း၍ သွင်းသွင်း၍ if I go
to (Thuwannabhumi) on a three mast ship, (and trade), I
will get twice ten times richer. Zanak.Py.14. Also
Maha.Up.Eg.152.

နန္ဒဝတ်ရုပ်သော နန္ဒဝတ်ရုပ်သော နန္ဒဝတ်ရုပ်သော နန္ဒဝတ်ရုပ်သော
ရုပ်သော he (transformed himself into a serpent) and wound
himself over Nandawpananda serpent fourteen times, that
is, twice as many as that serpent (which winds itself
seven times around Mt.Meru). Yaz.19.

ငွေလေးစုံလျှင် ငွေလေးစုံလျှင် ငွေလေးစုံလျှင် ငွေလေးစုံလျှင် if any part of debt

has been paid in silver, let cent per cent be paid (to the creditor by the debtor). Manu.78.

99.18၈၆ "— (ဝ = formative particle; ဖြေသည် to continue the same, be steadfast) something which continues (to happen, befall etc). See ဝဟိတ် N.1 and Appendix X.

99.25 ခရော်တရ်: "— comparable to Manawhari. See ခရော် N.5.

100.3 ဂြိုဟ်ဆိုး: "— (ဂြိုဟ် Skt. graha. P. gaha = planet, which seizes men by magical influence; ဆိုးသည် = to be bad, evil) evil planet or star. For form cp. ရာဇဂြိုဟ် fr. Skt. Rājagraha; P. Rājagaha = Rajagaha city; သဂြိုဟ် fr. Skt. saṅgraha; P. saṅgaha = to support, praise.

ဂြိုဟ်ဆိုးဝင်သက်ရောက်ခွင့်ရှိ when the evil stars enter the mansion of lagna and canda (when evil planets are in occupation and the moon and rising sign are powerless) he will be in distress. Utena.Py.53. ဂြိုဟ်ဆိုးဂုဏ်ဌေး ကံစေလိုစောင်းလှပေါ့လွယ် လူကလေး: ဂုဏ် . . . the evil planet had disturbed us; and thus misfortune and calamity would befall us, my son. Ku.M.Py.2.II.3. ရောဂါတကယ်လာလာ မီးနောင် ဖြတ်ပျံ့ဂြိုဟ်ဆိုးကလေး: သဲ he is an evil planet, who always comes disturbs and ~~disturbs~~ us everywhere. Than.W.IV.၇၇.

100.3 ခဏ္ဍာ "— (ခ = not; ဝဏ္ဏ or ဝဏ္ဏ P. sammā = to be straight, upright, righteous) not to be upright.

သတ္တမာနိန္ဒာလောကီယာဂ္ဂိယသတ္တမာနိန္ဒာ a man is (said to be)

upright, only when he is honest, a teacher of all, only when ~~xxxx~~ learned. W.S.P.34. မသမာသူတို့သည်လူတို့ကိုလည်း (သမာသမာ) လေကပ်ခြင်းငှါ တစ်ဝတ်တစ်ယုတ်တို့ဖြင့် ခြေထောက်တော် - - whenever (the people) see two deceitful looking men together, they will, even at the present day, compare them to Nga Nyo and Nga Let To, who were hand and glove with each other (in various frauds). S.D.W.14.

မိစ္ဆာမလှသောသူတို့ကို keeping away from vice and associating oneself with virtue. Thu.Hmy.Py.18. and Maha.Up.Eg.134.

100.5 ကံပွဲ: "— (ကံ = fate, luck; ပွဲ:သုဉ်း to be faded) to have poor luck, be unfortunate. See ကံဝကံပွဲ: N.47.

100.10 ကိလေသာဝရ် "— See ပူဇန N.21.

100.14 ဆုဉ်းရာ "— or ဆုဉ်းခါ Skt. saṃdhyā = juncture^{of day}/and night, morning ^{or} evening, twilight; P. sañjhā = evening; Nep. Sājhi Beng. Sājhi; Assam. xāz; Ori. Sañjhha; Hind. Sājhi; Punj. Sañjh; Sind. Sañjha; Guj. sāj; Marā. Sājhi; Sing. Sānda; Mon. သညာ = evening) dusk, twilight of evening. For form i.e. Bur.ဆ representing Skt. S. for which the ordinary equivalent is သ (Cp. ဆလံ fr. Arab. Salam, a salutation. N.110. ဆလံ fr. Serang Pers. Sarhang = a native boatswain or chief of a lascar crew. ဆိုက် Hind.

Syce. Arab. Saïs = a groom.

စောစောခုံကပ်နေထွက်တပြုနေပူဇွန်ကျပြီးမှန်းချုပ်ဆည်းသာ
the juncture in the morning as the sun rises, that when
it is just past noon and that at dusk. Thu.Thu.Py.7.

ဆည်းသာခုံကပ်တက်အံ့ရှောင်နီ the twilight will spread it-
self at the juncture of the night and the morning. Kutha.
Py.214. နေဝင်မီ ညဆည်းသာအချိန်တွင် at the time of twi-
light, just before the sun sets. Kyab.Taya.II.52.

100.15 ထီးကမ္ဘုရ် — (ထီး = an umbrella; ကမ္ဘု Kambu (= gold)
the name of one of the eight umbrellas standing by the side
of the throne. See K.L.D.213-214. ခိုသည် = to take refuge
or shelter under) one who shelters under the Kambu umbrella
= chief queen.

ကမ္ဘုထီးနှင့်မင်းကြီးသက်ဝေတောင်နေမိဘုရား the right hand
queen under the Kambu umbrella, who is the life of the king
S.Ky.D.II.323. ကမ္ဘုထီးမှာ အရှင်မိဖုရားခေါင်ကြီးတို့ဟု မှတ်ရမည်
the Kambu umbrella belongs to the chief queen. K.L.D.213.
တောင်မိဖုရားရှင်သောင်းများတွင်... ကမ္ဘုထီးနှင့် the right hand
consort, under the Kambu umbrella, who is the chief of the
eighty thousand attendants. Maggha.Lin.71. ကမ္ဘုမေတ္တ
the friend of the K.U chief queen. Padu.Py.Z.12. ကမ္ဘုဌာတ်
spirit of the K.U. chief queen. ~~Padu.Py.Z.12.~~
~~spirit of the K.U. chief queen. Padu.Py.Z.12.~~

100.16 တကိုယ်တမ်း။ — (တ or တစ် = one; ကိုယ် P. kāya = self, the body; တမ်း ? way, manner) in the way of oneself, i.e. alone, by oneself. The တမ်း may be the word found in ယုံတမ်း = which is to be believed by both parties. See Notes, at p.9: 94; and 129. If so, တယောက်တမ်း must have been originally used where another party was involved = man against man, in single combat.

တကိုယ်တမ်းပါနိုးဖြူဖြူခွမ်းစေဟောလား။ do you, leaving me by myself on this wide flower bedecked (bed), wish me to be worn out in distress? A.B.L.II.148. မောင်ခုံတကိုယ်တမ်းသူတို့ those who are alone, without their lovers; ibid.192. ချမ်းသာတကိုယ်တမ်းဟာ နှို as I am lonely at present. Senhaya.39.

101.1 အတတတတတတ။ — [Atāta] the drum covered at one side;

[vitāta] the drum covered at two sides. See ဟူင် N.81.

101.9 တုံးတုံးကြီးကြီး။ — (တုံးသည် = ? to cut to pieces; ကြီးသည် to be big, great — used as an emphatic particle. See သပ်သပ်ကြီး N.15; ပတ်သည် = to be cut into two, severed) to be cut into pieces.

စားမိလေရသင့်အညွှတ်သင့်ရလှလှတတတတတုံးတုံးကြီးကြီး if you were to eat (me), your intestines would be cut into pieces. Pyinxx. W.Py.101.

101.11 ကြဲ။ — lit. to scatter, throw: — to throw out strength,

forth
exert oneself, put/one's effort.

မတ်မဟော်ဘက်တဟောက်ထူးကြံ့ခိုင်တကုပျက်ဘူးသည်
the Minister Mahawthada, through his clever strategy, had
persistently defied the hundred countries alone, and they
had fallen. Kaw.Py.Z.31. ဘိုးအောင်ဇေယျက... ရွှေဘိုက ချီတောက်တွေနှင့်

ကြံဆာကော Po Aung Zeya, with his brave companions
from Shwebo did his best in struggling (against the Mons).

Keth.Z.Pref.4. မောင်ကမ္ဘာဝါဝါတကုနစ်ကု ခဲရအောင်ကြံ

I, your dear, will strive hard in every existence, to be
with you for one or two hundred years. Tetat 31. ထိတ်ထိတ်ကြံ

second to none, incomparable. S.D.W.41.

101.14 ကြွက်ကျစ်စာ ။ — (ကြွက် = a mouse; ကျစ်သည် to scratch
the earth out of a hole in the ground, as an animal) the
earth scratched out of a hole by a mouse or mice. Cp.

ကကန့်ကျစ်စာ — by a crab; တိကျစ်စာ — by an
earth worm; ပုစွန်ကျစ်စာ by a prawn; လိပ်ကျစ်စာ
by a turtle; also ကျစ်စာတွင် a burrow.

101.16 ဗလတ္တေ — or ဗလုတ္တေ

ဗလုတ္တေ In a mess.

101.17 /See ဗလုတ္တေ N.53; and Appendix X.

101.16 အောက်လိဆန် ။ — (အောက်လိ prob. onomatopoeia — eh!

ah! as အော့ to retch. ? ဒံ to be surprised; အောက်
လိ expresses a throaty noise; ဂို is used of husky

breathing; ဆန့်သည် = to rise) to have a rising in the stomach, or a nausea or qualm. Also အောက်လီဆန့်

အောက်လီဆန့်လှည့်သည်: မခံနိုင်ဘူး: it gives me nausea; I can't tolerate it. A.B.L.II.134. အောက်လီဆန့်ပြောင်းပြန်သည်: အူမရှည်ခြားခိုင်းတာတွေများ ကိုင်သည်နဲ့ပဲ they had nausea; their heart and intestines were in disorder; they could not breathe, and they seemed as if possessed by ghosts. Yama.Yag.I.46. ပုပ်စပ်တောင်ညှိမသတ်ဘောင်အောက်လီပြောင်းသောလေပြောနံ့လှပါသည် when the breeze comes this way, that unbearably putrid and stinking smell gives rise to nausea and absolutely upsets (my inside), Ibid. 120.

101.22 တောင်တောင်ကြီး: "— (တောင်သည် = to be shining; ကြီး: to be big, large — used as an emphatic particle — as in ကောင်းကောင်းကြီး fr. ကောင်း = very well; စောစောကြီး fr. စော = quite early; တော့တော့ကြီး fr. တော့ very soft) very shining — great effrontery or brazen face. See တောင်တောင် N.25.

101.24 ရှပ်ပြင် "— fan pying Eng. Champagne. See Introduction.

101.24 ဝိုင် "— wain Eng. Wine. See Introduction.

102.6 ဝမ်းကိုခွံ: "— (ဝမ်း = the stomach; ခွံသည် to soften, mollify; see ခွံ့ခွံ့ N.83) to mollify the stomach.

Contrast — လက်ရည်ကြမ်းနုဖိုအဖေတော်မူတာကို ခွံ့ခွံ့လော့အချိန်ကျပြန်လေဇာ် I am quite ready again to have a cup of rough tea (tea without milk) and to soften (inside ~~my~~

my stomach), roasted meat. Sun. Ann. No. 15, vol. 2. (8).

102.6 တကျိုက် — (ကျိုက်သည် = to gulp down) one gulp. Probably an Onomatopoeia.

ယဉ်ပေါင်တိုက်သောတကျိုက်ကယဉ် a bite at a hare's thigh followed by a gulp of liquor. A.B.L. II. 128.

ရေတိသောသုဉ်အလွန်အေးသောရေတိတကျိုက်လောက်ဖြူ
သောက်သည့်လျှင် when one, who is thirsty, has had a draught of very cold water. Natlan. 94. သေရဉ်တကျိုက်သောက်
ဖြူလျှင်က if one swallows one gulp of intoxicating drink. G.B.R. 25.

102.9 သဒါလန် — (သဒါ ? P. Sadā = always: လန် or လံ an emphatic particle. See တာလေလံ N. 44. ချက်ချက်လံ N. 107) absolutely, utterly, completely. Also variously spelt သဒါလန်သဒါလန် or လံ and သတာလံ။

ခင်္ကမင်္ဂလာယံကို ဝုဉ်ဇာလံလူနာရှင်ဝေးဘွားရသည့်သဒါလန် because King Sulani mistakenly followed the route (suggested by the brahman) Anukewut, he was put to full flight (by Mahawthada). A.B.L. III. 152. ငြောလေ့ညာသဟန်ဂုယံ သဒါလန်ဂြုတ်လွှဲ
O beloved one of this right hand (queen), you have deceived me; I am utterly disgraced. Tetat. 89. — ဝိုင်နိုင်အလုံးစုံစွာ
ဝါအဆုံးသဒါလံ ပျက်ပြုန် the whole country, including the umbrella and the drum (royalty) is utterly ruined. G.B.R. I. 26.

ပူမီးယဉ်အသုဉ်နာ သဒါလန် မြှ my blazing distress is so great as to upset my entrails completely. Sawmya. Py. Z. 37.

ရေလဲပြည့်သွယ်လဲ- ရှေးဦးကျင့်တန် how outrageously the golden rain is behaving throughout the nine quarters (of the earth). Moul.Py.Z.36.

သဒ္ဓါလနဂ္ဂျမိသောကရုဗါဒတြိရောကမေဉ္ဇရိမေဇ္ဇေတောကံ I will pitch you completely heels overhead and cause you to be in affliction without fail. Kyab.Taya.II.82. တပူတာချောင်းဖြူ ဝကျန်ဒောင်သဒ္ဓါလံ တဒါမိလ်းကို ကျုံးဂျပ်င် ဟူမတတ် (when they want to have anything) they will like to appropriate everything in another man's house, aye — even a tooth-stick. Naraw. 129. သဒ္ဓါလံ သဉ္ဇာလုဗ္ဗာ လောဝိဇ္ဇာဝင် because of a hopeless fool. Kaka.Py.Z.46.

ဒာသုရာဓိတ်ဆိုးလျှို့ဝှက်လှီးမည်ပြုသော်လည်း... သတိလက်ကျမ်းဝန် the Athuras, in their anger, tried to wage war (against Sakka); but they only fell back in complete somersaults. Yama.Yag.I.12.

102.16 ချိန်ချက် — (ချိန်သည် = to appoint, fix; perhaps the same derivation as ချိန်သည် to weigh, measure, calculate; အချက် a sign or a matter aimed at) to appoint, fix the time or place.

အပင်အပွားကိုနေ့ရက်ချိန်ချက်ဖြင့် လေးရက်ခွဲပြီးမှ ချိန်ချက်သည့်နေ့ ရက်မရောက်မီ ညွှန်တောင်းသော် if, after a day has been fixed for the payment of principal and interest, the creditor shall make his claim before that time. Manu.89. ဂုဏ်တဏှာ ကျန်သောခါမှာ လောဘ်စကား ချိန်ချက်ထား၍ he said that the time of his return would be decided by his having got rid

of desires and lust. ~~xxxxxxxxxx~~ Buri.Z.Py.60. ချိန်ချက်တဲ
သရေဝင်္ဂို the rose apple tree which is the rendezvous.
Mahim.Py.Z.I.69.

102.17 လွတ်ကုပတော့ ။— (လွတ်သည် to be free; ဝဲ = the bean: ဝဲ
သည် to eat) ? roaming about freely and eating the beans -
probably said of bullocks, i.e. being at liberty to fol-
low one's own inclination; being free from restraint. Per-
haps fr. လွတ်ကုပတော့ See ပေါက်လွတ် N.12.

102.20 အမူလည်— to put on affectation. See အကလည် N.28.

103.2 အမုန်း(မ)ဘက်— (မုန်းသည် to hate, be hated; သက်သည် to be
sided with) to ally oneself with hatred; to bear hatred
towards someone. Cp. အချစ်သက် to have affection towards
someone: အမိုက်သက် to ally oneself with foolishness, or
to be foolish: အသနားအက် to entertain kindness, be
sympathetic.

ရွှေနန်းပေါ်မှာအစွေ့မသက် (the king) could not find
happiness on the golden throne. Pyinsa.Yag.8. ဒုက္ခ၊ ချေဒါသာ
ဘက်သက်သက်နာကျင်ဆင်းရဲသော ဒုက္ခတရား ဝာသည် [dukkha] the con-
dition of dukkha - entire pain and misery without any
of
leaven/happiness. P.D.W.N.273.

103.5 ခိုခို— ။— or ခွဲခို (ခိုသည် = to be rotten, as in ဆွေးခိုသည်
ခွဲခိုသည် to be withered, faded) to be exhausted, worn out.

Cp. နွမ်းနယ် to be worn out; နွမ်းပါး to be poor; နွမ်း
လောင်း or နွမ်းလောင်း to be old.

သီရိဗြဟ္မာလာရဉ်၊ ဂိဇ္ဈိမ္မိပင်္ဂလိဒ္ဓိသော ကိလေဇ်ဇုတိသေဋ္ဌာ ဂိဇ္ဈိ
သုဉ်တုံ ဖြေလျှင် when (the monks) saw Thirimala, who look-
ed exhausted and wearied, do obeisance to (the Buddha).

Z.P.K. 366. နေ၍ပင်လျှာသုဉ်တုံ နှာကာ၊ နေလာပိလာ နောဝိဒ္ဓါ၊ နော
ကိလိဝါဒ၊ ဂိဇ္ဈိမ္မိပင်္ဂလိဒ္ဓိသော ကိလေဇ်ဇုတိသေဋ္ဌာ ဂိဇ္ဈိ
embryo Buddhas, would go without
food and be exhausted, so that they could (feed) their
parents. Maggha.Lin.187.

103.6 ဒုဂ္ဂဟိကံ — or ဝာဂ္ဂဟိကံ or ဝာလဟိကံ — in a very rough man-
ner. See ဒုဂ္ဂဟိကံ N.10; and Appendix X.

103.7 လှော်ပုံ — the way one stirs up, ~~xxx~~ schemes. See လှော်ပုံ N.36.

103.8 လေသံ (လေ = air, wind; သံသံ = sound, voice) the sound of
air — (1) tone, intonation; (2) a whisper.

မောင်သက်နွယ်သုဉ်တုံ လေသံကို လှော်လှော်သံဖြင့် ချက်နှာကံ
ကို လှော်လှော်ရာ as Maung Thet Hnan did not like the tone
of his friend's words, he studied his friend's expression.
Winkam.W.II.10. သူ့လှော်လှော်သံကို လှော်လှော်သံဖြင့် ချက်နှာကံ
အသိသာကြီး he spoke as a true friend: his tone was
quite revealing. Than.W.III.13. လေသံ နှင့် လှော်သံ
spoke in a whisper.

103.12 ဘလပွဲ — ဘလပွဲ၊ ပလပွဲ၊ ပလပွဲ (fr. ပွဲသည် = to be puffy) dis-
hevelled, unkempt. See ပလပွဲ N.53.7. and Appendix X.

103.13 ငိုက်ခိုက်-- (ခိုက်သည် = to nod, hang down, as the head;
ဆိုက်သည် fr. ?ခိုက်သည် = to be set) head hanging down,
headlong. Also ငိုက်ခိုက်။

ဓမ္မကန္တာရသောကဗျူဝါဒ်၏ ဦးစီး၍ လိုက်နာခဲ့ကြသည်ကို တွေ့မြင်ရာတွင် with his face and head downwards, he kept silent. M.P.11. လောကဗျူဟာ သောကဗျူဟာ နတ်သားများသည် ဦးစီး၍ လိုက်နာခဲ့ကြသည်ကို တွေ့မြင်ရာတွင် the dewas called Lokabyuha (the announcers about the world events) with their heads drooping and their hair hanging down loosely (because the world was about to come to an end). M.L.W.4. ပြည်ပသို့ လိုက်နာသော လောကဗျူဟာ သောကဗျူဟာ အဖြစ် အကျိုးရှိသည်။ as the sugar cane plant hit him, he fell down headlong. Naraw.Mv.132.

103.14 (ကံ့ကံ့) — (ကံ့ကံ့ to devise, plan; ဖန် or ကံ့ကံ့ to create, contrive) in a contriving manner - with perverse ingenuity, strangely. For form cp. ကံ့ကံ့ကံ့ကံ့ unusually early; ကံ့ကံ့ကံ့ကံ့ as if it were appropriate (when in fact it is not); ကံ့ကံ့ကံ့ကံ့ကံ့ pryingly, into every nook and corner; ကံ့ကံ့ကံ့ကံ့ကံ့ plausibly. N.3.

(၅) ဤသို့ဆိုရာတွင်လည်း ပြီးကုန်ပြီဟုသာ သိရပါသည်။
what a perverse thing to say, that the chapter
on Pakinnaka only deals with the mind, and not the active
motive principle of the mind! A.Th.D.78.
သန့်မြတ်စွာဘုရား
ငါ့ကျေးဇူးတိုဆောင်ရာ၊ ဤသို့ဆိုရာတွင်လည်း
it really seems as if this young Englishman had appeared in
some extraordinary way to further my interest. Than.W.III.

103.15 ဘကြီးဘား။ — (ဘဘ = father; ကြီးသည် = to be great, big; ဘား = a son) son of a great father - a sarcastic way of referring to a man. Cp. သူ့ကောင်းဘား N.12.

I who am
Wizaya, son of the sole monarch and of a great father,
won't be disconcerted by (any trouble) at all. Wiz.Py.Z.
15. O son of a
great father, you do not intend (to come) early, do you?
Song.

103.15 မင်းသားမင်းသမီးတို့သည် မင်းသား — without waiting for (Kun Ti) to collect the rightful custom duties. Kun Mè was betrothed to Kun Ti. The prince had forestalled the bridegroom.

103.16 ပို:ပို:ပို: - - - - - (ပို:ပို:ပို: = to be first, to forestall; ပို:ပို:ပို: = to open; ပို:ပို:ပို: to eat) to open (the pot) and eat its contents first — to forestall other people — a metaphor from the table. Cp. ပို:ပို:ပို: one who helps himself to a meal before others. ပို:ပို:ပို: N.5.

103.19 (၇၀၁၅၄၆)လံလံ။ —လံ = verbal formative; similar to the English suffix -able. See (၇၀၁၅၄၆)လံ N.53; (၇၀၁၅၄၆)လံ N.93. This လံလံ is commonly found with verbs expressing fear, disgust, shame etc.

သားခေါက်ထွက်ဝက်ဆူလိလိ... (the brahman) with
his teeth and eyeteeth sticking out, is apt to arouse

(only) disgust. Weth.Py.36. မင်းကြီးလည်းထိုင်သတို့သမီးကိုမင်
တော်မူသော်၊ ဘုန်းမဆံ့သည်နှင့်၊... နားကျယ်နှင့် ဝမ်းပျက်လိပ်စာ
မိန့်တော်မူ၏။ when the king saw the girl, her hour of
glory was not yet, he exclaimed "what a revolting expanse
of ear". Kala.Yaz.I.255. လောင်လလိလိ ကိုယ်လုံးညီသည့်မင်္ဂ
မေလာ Manimekhala, whose whole body is well nigh ablaze
with (brilliance). Zanak.Py.22.

103.20 မင်ဂုံ — (မင် = a mosquito; ဂုံသည် = to surround) a mos-
quito curtain or net. Sometimes, မင်ထောင်မင်ဂုံနား၊ very
rarely မင်ကာ။

မင်္ဂုံတွင်း၊ သလွန်ခင်း၍၊ မင်းသမီးရေစေ inside the mosquito
curtain, place a couch and let the princess stay in it.

Utena.Py.182.

103.21 သင်္ဘောဦး — the bow of a ship; here it refers to the fore-
part of the mosquito-net, which apparently bears resemblance
to the bow of a ship.

103.21 တကျိန် — (တ = a, one; ကျိန်သည် to sleep, applied to
Buddha and priests) a repose, a nap. This word, here, is
used jokingly. For similar jocularities, see သံတောဦး
N.10. စကတောဇေ N.91.

104.2 ဣာဓဉာ — (ဣ prob. from ဣာဂုံ or ဣဉာ in the shade of
lotus — the throne room or bedroom in a palace — a room.

See ဂိုဏ်း N.48; ? ဇော် or ချည် = a thread, simply spun - cloth) curtain. U Po Sein says ကြာဇော် = a curtain embroidered with lilies, as ကြာ means lilies. S.Py.A.II.145. Also ကြာဂုံ"

ကြာ ^{drum} ဇော် ခုန်ရာဂိုဏ်းဟုပြောပါပေ။ မွေးမြောက်လို့ဝက်ပါသောကြောင့် ဇော် the time/had struck past midnight; though I (on my couch) shielded by a curtain, tried to, I could not sleep even a wink. A.B.L.II.168. ကြာဇော် ဖြတ်လာသောကြောင့် သာလေဇော် ခင်ခင်တော့၊ ဘေးတော်ဖြတ်လာပြီလင် when the gentle breeze stirred the embroidered lower part of the curtain, I thought that my sweetheart had come. Saungpa.80.

ယခုငါ့အသံကြာဂုံလေသွန် (from) the window of my curtained chamber. Pon.Taya.9.

104.6 ကျိပ်စက် " — See ကျိပ်စက်: N.12.

104.9 အရင်ဦး " — (အရင် = first; ဦးသည် to do something before someone, forestall) to forestall. See အကြံဉာဏ်: N.65. ဦးဆောင် စာ: N.103.

သူလူများထက်အရင်ဦးအောင်သွားတယ် he gets the start of other people in going there. Colloq.

104.10 မူနည်း " — (မူသည် to do, act; နည်း ? fr. နည်း = way, manner) the way one acts — behaviour. Syns. မူထား: မူယူ, မူရာ, မူရူ, မူထား: မူသွား: "

အကောလေသည၊ကျင့်နေသည်ကို၊ကျောက်မည်ဝေးလူ (my lord)

I will relate to you his improper behaviour. Nawade.Yad.6.

နှုတ်လည်း၊ကြမ်းခက်၊လက်လည်း၊ယေဘု၊စိမ်းချင်နေသည် uncourteous

in words, barbarous in speech and peevish in action. Widhu.

Py.65. သူ့အလိုနှင့်၊သွံ့ဆိုနှုတ်မည်၊သူ့နေသည်ကို၊ချစ်ဂုဏ်၊ကျော်လိမ့်

to speak according to his wish and smear oneself (adapt

oneself discreetly) to his manner. Y.W.D.340. ဝတ်စုံပြောင်သည်

နက်တိုင်ပြောင်ဖွား၊မူနှုတ်သွံ့သက်၊ယောလက်၊သက်အကျော၊ the beautiful

and attractive (fairies) of graceful mien, in prosperous

celestial abode - Tawadeintha. Nemi Yag.43.

104.10 တပ်တပ် "— (certainly, positively. See တပ်တပ် N.21.

ဘဝတပ် N.71.

တပ်တပ်ခြင်း၊ကျယ်လှပါအောင် in order to know certainly
about the affair, Mudu.Py.49. မှန်စွာတပ်တပ်၊လူ့အောင်လယ်ပန်ပေါ့

it will surely aggravate my distress. Mani.Z.129. ချစ်တွင်

တပ်တပ်၊အယ်ကိုယ်တော်၊အော်လေထင် I wonder, who this prince,

whom I plainly see in front of me, is! Ketha Z.34. တည့်ည့်ကို

ရှားရှံတပ်တပ် ကြား၊ရှ် as he distinctly heard the loud
noises. Mingala.Yad.59.

104.13 လှကလျာ "— (လှသည် to be beautiful: ကလျာ P.kalyāna =

charming, beautiful) a charming or beautiful (maiden). For

form cp. ဥပမာ P.upamāna = example; ပမာ P.pamāna =

measurement, size; သဟာ P.sahāya = companion. See လှက

လျာ charming girl. 24.

— လှူကလေးပါးပါးလှူဒါနသောမိလေလေ: if the beautiful maiden had been with me, I would have been cheerful. Einda.Z.I.308.

— သကလ္ပသမ္ဗုဒ္ဓိကလျာကို ^{girl} the beautiful/to whom I give my life. A.B.L.II.188. မိကလျာအား သတိကာလေသနားဆင်ဝတ်စားကိုယူငြားကုန်လျှင် (the robbers) heartlessly killed the pretty girl, and took away her dress. Maggha.Lin.249. ကလျာနဲ့ရောင်းလဲယူခဲ့လျှောင်းကို the supple and graceful girl. Keth.Z.14.

104.17 မြှောက်မြှား — (မြှောက်သည် to be upset, ruined. See မြှောက် N.6; မြားသည် = to err, be wrong) to commit sin, err.

မြှောက်မြှားသောအယူဝါဒဖြင့်ငါ့ဆရာထောင်လွှဲစေရာကားဟူ၍ အောက်မေ့လျက် he repented of his conceit which arose from erroneous views. Z.P.K.34. ငါးယဝါဒီထက်က ခင်သရားကြီး အလွန်မြှောက်မြားသကဲ့သို့ as the disastrous error made by the King Ngadatdayaka (he did not look after his armed forces well). K.L.D.122. အကြံမြှောက်မြား the intention being perverse. Dewa.Py.Z.41.

104.25 ယစ်တုတ် — (ယစ်သည် to be drunk, intoxicated; တုတ်သည် = to swill, drink, e.g. သောက်တုတ်သော to drink intoxicants. Shwehin.Py.6. တင်ဂုဏ်တုတ်ဂုဏ်စွဲစွဲစွဲစွဲ sup soup without making a noise. K.L.D.62.) one who swills intoxicant — a drunkard, sot. Popularly spelt ယစ်တုတ် or ယစ်တုတ် lit. a bundle of intoxicants — a sot, probably owing to the misunderstanding of the word တုတ်"

သူတော်မဟုတ်၊ ကျွန်ုပ်တို့၏ an immoral, drunken slave.
K.L.D. 61. ဟေ့၊ ယစ်ထုဗ် Hey! drunkard! Sayawun.Py.Z.4.
 ဦးဇိမ်းနှင့် ဦးစိမ်းတို့ကို ဟုတ်ကမ်းစား ယစ်ထုဗ်တို့ဟု ထင်၍ think-
 ing that U Nyein and U Sein were sots. New Light. 27.3.31.
(12).

105.5 ကုန်ကုန် ချဲ့။ — (ကုန်သည့် = to be finished, used up; ချဲ့သည့်
 to be exhausted, worn out) to be completely worn out.
 သရုပ်ကို ကုန်ကုန်သောလူ၊ နောင်ညီတော်ငိုမိရော့ I your younger
 brother, very much want to recall the whole trend (of the
 past event) and weep. Wiz.Py.Z.44. မောင်ကုန်ကုန်သည့်လူမှာလေ လေး
 shall I entirely take you at your words? Tanaw.I.54. ကုန်ကုန်
 လာကံနိဗ္ဗာန်ကို၊ နောက်ကုန်ကုန်ကြောက်ကြာ မလေး : shun the wiles of
 women in fear. Thami.W.1.

105.9 ကျောင်းမကျွမ်း၊ အိမ်မိလွှာ — together at monastery; together at home
 i.e. always together.

Cp. ဘုရားသွား၊ အတူ ကျောင်းသွား၊ အတူ always together in
 going to a pagoda, and likewise to monastery — a phrase
 used to describe a devoted couple.

105.15 ကျွဲလျှံလျှံ ချဲ့။ — See တကျွဲလျှံလျှံ N.96.

105.21 အလျင်တဆော — (လျင်သည့် = to be fast, quick; ဆောသည့်
 to be quick) quickly, hurriedly. Probably the original
 phrase was အလျင်တဆော and the augmentative particle

is inserted in place of the second အ။ . Cp. အကျွမ်းတဝင် (fr. ကျွမ်းဝင်) intimately; အခမ်းတနား (fr. ခမ်းနား) ceremoniously; အစဉ်တစိုက် (fr. စဉ်တိုက်) in continued succession, continuously; အဆောတလျင် (fr. ဆောလျင်) in a hurry; အပတ်တကုတ် (fr. ပတ်ကုတ်) in great exertion; အပူတပြင်း (fr. ပူပြင်း) urgently; အယုတ်တမာ (fr. ယုတ်မာ) wickedly; အရေတဝင် (fr. ရေဝင်) taking liberties; အလတ်တလော (fr. လတ်လော) instantly; အလန့်တကြား (လန့်ကြား) in a frightened manner. See ယုတ်တမာ N.2 and Appendix X.

105.25 ဝါစင်ဘာမိး "— See ဝါစင် N.23.

105.25 တွေ့ဆော် "— or မွေ့ဆော် (တွေ or မွေ = first, foremost, prob. fr. its original meaning "middle", "centre", as ချာ or အချာ = top, summit, apex, < "middle", "centre"; ဆော်သည် to urge, begin, as in လေဆော်သည် rising of the wind) to begin first.

ဘယ်သူတွေ့ဆော်မလဲဟေ့ who will begin first? (used in games such as marbles, chess and draughts. Colloc.

မွန်းနောက်ကျပါငါ့မွေ့ဆော်ရောက် you are late: I am the first person to be here. Yama.Yag.I.31.

105.26 ၆၀၀ "— to exchange, barter. ? fr. Shan. ထံ' (thai) to redeem, ransom. ၆၀၀ is a technical word used in Burmese dominoes. When one player is unable to beat the other's card, he has to throw in one of his with its face downward; this

fragrant — the scheme is excellent. ဘင် is probably a theatrical word. See (စိတ်ကဏ္ဍ) နှစ်သက် N.145; ချစ်သက် N.150.

ပြင်ကသင်းသဒ္ဓါ what an excellent planning. Pinya.Py.Z.32. စောဒေါနဝါဒ်ကဏ္ဍတို့ဖြင့် ပျားလေးနှင့် နှစ်သက်သင်းသော စောဒါ because of the sweet and fragrant words of instruction from the noble spirit. Rupa.Py.Z.104. အရပ်အရေကလံ ခပ်သင်းသင်း his appearance is sweet (he has manly looks). Moul.Py.Z.128. ကုဗ္ဗင်သင်းကလံ though he has handsome looks. Dhamma.Py.Z.40 and Moul.Py.Z.118.

106.11 မင်းသောစိုးသော — (မင်း = a king; စိုးသော to rule; သော = verbal affix emphasizing the preceding word or phrase. N.B. the particle သော is used in a somewhat similar way to mark and emphasize a phrase, e.g. in describing boundaries) be it a king or ruler. Cp. မိမိသော မိမိသော be it mother or father; စစ်သော မင်းသော be it war or hostility: သာသော သောသော whether it be this or that.

မင်းတို့သော စိုးတို့သော မြို့ကလေးကလေး မင်းသောစိုးသော... ညာကလေးကလေး (စိုးသော) though (other writers) claimed right up to the sky to be (literary) kings, it is only one's genius that really counts. Yama.Yag.I.145. မင်းတို့ကလေးတို့ကလေး that which is worthy of the rulers. Kinwun.My.5. မင်းသောစိုးသော royal relatives. Myama.75. မင်းတို့စိုးသော the royal punishment. S.Ky.D.I.183.

106.11 လမ်းရောက် — (လမ်း = a road; ရောက်သည် = to reach)

to reach the right road, i.e. to get justice done. လမ်းကုန်
လျှောက် to go to the limit. 106.

Cp. လမ်းကျ to be proper; လမ်းမှန် to
follow the right track or to deal fairly; လမ်းကွဲ
to go astray or to bark ^{up} at the wrong tree. See လမ်း N.9.

106.16 ဖန်တောင်း — See ဖန်တောင်း N.36.

106.22 မောင်ချင်အလောင်းဆောင် — See မောင်ချင်အလောင်းဆောင် N.30.

106.22 တောင်တောင်မြောက်မြောက် — lit. to say South and North —
to say this and that. See တောင်တောင်မြောက်မြောက် N.66.

106.23 ထိုက်ရာက — (ထိုက်သည် to be worthy of, suitable; ရာ
= a place as in ရှေ့ရာ a place one lives; ထိုင်ရာ = a seat;
က is often used = မှာ at, in)? in the proper quarter.
The ordinary Burmese for "the proper quarter" is ဆိုင်ရာ
but ထိုက်ရာ has been substituted for the sake of rhyme with
လျှောက် preceding. The combination ထိုက်ရာ is commonly
used in such phrase as ထိုက်ရာဆုံးဖြတ်သည် decide (the
case) in a fitting way, justly.

106.26 တဘက်သတ် — (တဘက် = one side; သတ်သည် ? to finish
off, decide) to decide onesidedly, ~~xxxxxxxx~~ ex parte. Cp. တဘက်သို့
ခင်း in a biassed way; တဘက်ပင် partially.

တဘက်သတ်လျှောက်ခံရသူ (the judge) should not allow (a party in a suit) to take an oath in a one sided way (i.e. should not decide the case on the unsupported oath of the plaintiff). Ye.Kh.Phy.110. ငါ့အလိုတဘက်သတ်စီရင်လိုက်ရင်တော့လူကလွှဲတော့မယ် if I were to pass judgment in default, it would be unfair. Mya.W.22.

107.4 အဝေအရာရာ — reduplication of အဝေအရာ (အဝေ = loose, end, small piece; အရာရာ a matter, thing) pieces and things; i.e. all kinds of matter. For form cp. အသုံးစွဲအခါအခါ (အသုံးစွဲ) for months and years: အမှားအယွင်း (အမှားအယွင်း) errors and mistakes; အမျိုးမျိုးစားစား: (အမျိုးမျိုးစားစား) all sorts and kinds:, အဝေအရာရာလေးစားစားစားအပြောအဆို၊ ချစ်မြတ်နိုးတာမျိုး (she) is accomplished in all respects, and has a pleasant tongue. S.D.W.175.

107.5 သွက်ချာလ် — (သွက်သွက် = to be quick, fast; သွက်သွက် to go round and round. See သဝေချာလ်: N.10: လ်သွက် prob. to measure - used as an emphatic expletive as in ဝာဝေလ် N.44). going round and round very fast, i.e. completely. See သွက်ချာလ် - လ်: to be absolutely mad. 111.

Cp. သုံးချောင်းထောင်စီးတာ ခွင့်ချွေးထီးထီး (သုံးချောင်းထောင်စီးတာ) သွက်ချာလ် as I had ridden this horse at an ambling pace, I am soaking wet with perspiration; and I am completely done up. Bamdu.Py.Z.8. သွက်သွက်ချာလ် ဗဟိုချွေးရဲလယ် I am in violent distress. Bawa.Py.Z.27.

107.8 မရေလှဲ "— See မရေလှဲ N.45.

107.9 လားလား "— intensive before a negative = at all, entirely,

sometimes used as a threat, e.g. လားလားရင်မိလိပ်ပစ်ကတော့လိုက်ရဲ့
if I give you a piece of my mind! Ukkala.Py.Z.11.

သဒ္ဓေါက်သာလှလွှားလားလားစိတ်ကမာန်မချ to that son of a
slave's descendant, that human bullock, I will never bow

down at all. Mahaw.Py.Z.2. သူ့လက်ထွင်းက သူ့စာရင်းရှုံးလားလားလဲ
ဖြစ်လို့မိချိုး I will never want to be in his/hired servant.

Kaw.Py.Z.15. နတ်တို့သောကြာတော့တရားတော်တော်လို့ရှေ့သူ့စကားငါ
ဟာကောမာတော့နားမရှိလို့ငြားလားလားမှ မရပါဘူး I, this

beggar spirit, because I have ears, have heard ~~from~~ the old
saying that the spirits in their celestial abode can see
with one thousand eyes; but, I never possess them at all.

Saw.Pe.Py.Z.4.29. ဘိုးလားလားလွှားလွှားလားလားမှ မကယ်ပါဘဲ
great grandfather (the Sakka), you have the heart not to
succour me. Bamdu.Py.Z.32.

107.9 (ကွက်လောဆူ "— ((ကွက် onomatopoeia - confused noise; စော့ဆူ
to be in a hurry; here only emphatic; ဆူလူလူ to be noisy)
to be in an uproar. See (ကွက်လောဆူ N.11. Syns. (ကွက်(ကွက်ဆူ
(ကွက်(ကွက်ဆူ, (ကွက်(ကွက်ဆူ

(ကွက်ဆူလောတသောသောနှင့်၊ ပြောဟောနေသည်ကိုတပည့်
ကော်တို့နားနှင့်ဆက်ဆက်ကြားခဲ့ပါကြောင်း we heard distinctly what
he was saying to (the people) in the midst of din and uproar.
Sh.Ok.M.31.

107.10 တရုံးရုံး "— (? ရုံးသည် to crowd before one another - to be tumultuous - as in ရုံးရင်းခတ် or ရုံးရင်းဆန်ခတ် in a tumult) in an uproar. Also spelt တရုံးရုံး"

မြောက်တီးတုံး၊ တရုံးရုံးသည် "တပ်ကုံးသိမ်းသိမ်းတုန်သံသည်" reverberated the din from the murmuring (about the king) ~~xxxxxxxxxxxx~~ through the whole army. A.B.L.II.236. သိုင်းနွဲ့နွဲ့မလည်း၊ မငြိမ် တရုံးရုံး though (the crowd) was suppressed ~~with~~ by the royal rod, they did not quiet down, but went on behaving tumultuously. Mingala.Yad.10. အမရပူရ တစ်မြို့လုံး၊ တရုံးရုံး ဖြစ်သတည်း the whole city of Amarapura was in a commotion (owing to lawlessness). Mr.I.25.

107.11 လောလော "— in a hurry. See လတ်လောလော N.29. လောလောဆယ် N.56.

a complete puzzle.

107.13 ကေနီကော "— Also ကေနီကော? to live, behave. (Probably U Pon Nya ~~xxxxxxxx~~ introduced this phrase into Burmese literature.

သည့်သောရိယ၊ ခိတ်သာလကဏ္ဍပေါင်တို့ကေနီကော ကျေပ (when my husband is dead) then I shall be able to live together with you my dear stumpy fellow. Padu.Py.Z.15.

— နိလားဟဲ့သိပ်တိ... အူတလောတွင် ကေနီကော ဖိတ်ခွေမယ် are you an iron yogi? I will cut your life in this world

short. Shanmin.Py.Z.38. အချစ်ကယ်ဝင်ညာကန်နှင့် ဩဝါရ် ဂိုဏ်းကေနီကော you have a crooked intention in your love which seems to be only surface deep: such is your behaviour. Shwenan.27.

7.13 ပိန်ကောသ — (ပိန်ကော = flat-bottomed boat; with sides constructed of timbers placed lengthwise; ၁၁၁ = a female) a flat-bottomed boat female, a term of reproach. The phrase has not been found elsewhere. The ^{peingaw} ~~peingaw~~ is broad in the beam. Some reflection on Ma Aung's personal appearance is probably intended.

7.15 ငါးပါးဖျောက် — See ဖျောက်ကပ်ငါးပါး N.91.

7.19 မဂ္ဂယဉ်သိဒ္ဓင်ပင်စော်ကဲကိုမင်းမြှောက် — the Sawke, who without planning for the kingship, was hailed as king (by the ministers).

When King Thadominphya of Ava died in 729 B.E. (1367 A.D.), the ministers asked Thilawa, the chief of Yamethin to become king, but he refused, saying that he seldom spoke more than three or four words a day, and thus, would not be suited to the throne. He proposed to them the name of Taraphya Sawke, the ruler of Amyin, who was not only the late king's brother-in-law, but was also a man of brain and stout heart. To this proposal, all the ministers agreed. And Taraphya Sawke was duly crowned as king. And as the story goes, before Sawke became king, there came a prophetic saying မဂ္ဂယဉ်သိဒ္ဓင်ပင်စော်ကဲထွက်သည် lit. without any design, Sawke came out, (became prominent). Kala.Yaz.I.359
Hence the saying မဂ္ဂယဉ်သိဒ္ဓင်ပင်စော်ကဲမင်းမြှောက် Saga.84.

07.21 ဟန့်လုပ်ငို — (ဟန့် = appearance, semblance; လုပ်သည် to do, act; ငိုသည် = to weep) put on an appearance of crying — pretend to cry. See အကဲလုပ် N.28.

Cp. ဟန့်လုပ် စားသည် to pretend to eat; ဟန့်လုပ်ရယ်သည် to put on an appearance of laughing; ဂူးသလို ဟန့်လုပ်သည် to feign oneself mad. Sometimes ဟန့်ဆောင်သည် as in ဆေးဟန့်ဆောင်သည် he feigns that he is dead. Cp. ပျော်ချင်တာပင်ဆောင် N.30.

08.4 ခလံ — or ခလွယ် fr. အလှည့် = turn. See ခလံ N.33.

08.4 တာရှည် — See ရံတံတံ N.90.

08.5 ဂွေငါးဖျော့လှံသီးလှံပါသုစီးလှိုင်တံတံ — as a bonlon fruit and ~~an~~ an ^{otter} ~~other~~ rolling over and over (in the water) now one, now the other on top, one will have one's turn. Cp. ငါးဖျော့လှံသီးတံတံ lit. the ^{otter} ~~other~~ and bonlon fruit have one turn each (to be on top of the other); every dog has his day. Saga.31.

08.6 ဂွေလှံပင်သာခါးခါးဝိဇ္ဇာတော၊ ဂွေလှံပင်သာခါးခါးပင်သာခါးခါးပင်သာခါးခါး — it is like grass and a stump; the grass outgrows the stump in the other season, but in the summer when the grass withers away, the stump will overtop it — the vicissitudes of life. Cp. သစ်ပင်စိုက်ပျိုးစေခြင်း the alternate overtopping of a stump and grass. Saga.120.

08.9 ဂုဏ်ထိကသုခိနိဗ္ဗာန်တင်းသောမြူ...တင်းဖြစ်ရဲ့ — ^{diamond} the/roof-ornament
 thought it may flaunt itself on the top of a roof, will
 certainly have to become food for fire — how are the
 mighty fallen!

Cp. ဖြန့်ကင်းတလှည့်တင်းတလှည့် one time it is a roof
 ornament; at another food for fire. Saga.95.

08.10 ခုတ်နီ — (ခုပ်သည့် to be small: — paltry, insignificant.
 See ခုပ်နီ: N.25. ခုပ်သည့် = to be loose, not firm) to be
 paltry and weak. Probably for ခုပ်နီ. = to be infirm, ~~irresolute~~
 irresolute, weak. ခုပ်နီ is changed to ခုပ် perhaps to rhyme
 with the ^{preceding} ~~preceding~~ word ခုပ်နီ.

08.13 တင်းတင်းကြီး ။ — See တင်းတင်းကြီး N.17; ဆိုလှိုက်လှေတင်းတင်း
N.92.

08.19 ဂုဏ်ထိကသုခိနိဗ္ဗာန်တင်းသောမြူ...တင်းဖြစ်ရဲ့
 it is a reminiscence of ဂုဏ်ထိကသုခိနိဗ္ဗာန်တင်းသောမြူ...
 တောသာဝဏ္ဏောဓာနိကဗျောလင်ဂျီ - Widh.Py.71.

08.19 ဂုဏ်ထိကသုခိနိဗ္ဗာန်တင်းသောမြူ... — the eight kinds of madness are
 [kāmmammattaka] - madness due to lust and desire; [kod-
 hummattaka] to violent anger; [ditthummattaka] to heretical
 belief; [mohummattaka] to folly; [yakkhummattaka] to
 being possessed by yakkha or demon; [cittummattaka] - to
 derangement of mind; [Surummattaka] to intoxicant;

[byasanummattaka] to loss of wealth. See K.L.D.240.

08.21 ဆစ်ဇ် — (ရာတ် P. jāta = race, kind; ဘဇ် a root, origin)
~~ရာတ်~~ and origin of an (affair) i.e. a detailed account.

လောင်းဆစ်ဇ်ကိုဟောင်းသစ်တော်တော်ငိုပြီးသော်မှ she
 recalls her past and present fortunes in detail and weeps.
Sanda.Py.80. Also ibid.96. ဆစ်ဇ်ထိုတိုရုဉ်းမြေးခိုဉ်းဆီလေရာရာ၊
 ယိုသာသည် I imitated the treatment of those comment-
 aries, expositions etc. in detail, and whatever I have
 said here can be likened to them. Maha.My.Py.99.

08.22 လှေလောင်မြောင်၊ ငြယ်များနောင်ကိုခွေးဟောင်သည့်ပုံလှို -
 — a vain attempt. Cp. ဘိုးလင်းခွေးဟောင်သည့်
 like a dog baying at the moon. Prov.46.

09.1 တရားလွန် — (တရား = justice; လွန်သည် to pass, go beyond)
 to be beyond justice, i.e. to be outrageous, unfair.
 ရှင်ဇော်ကားလူငွေခွေးငှားတရားအလွန်... ခွေးမယာတော်ဖိဆောင်
 တော်ရိပ်ငြိမ်းစေအပ်မိကို - - - ဆွဲ ဖျက်လှာသည် you rude
 -ox
 rascal and human, you, in an outrageous manner, come to
 pull down the peaceful and pleasant golden dwelling house
 of the king's mother. Mahaw.Py.2.45.

09.1 ငါ့ကားခွားရ — to claim ~~x~~ cattle merely on the strength of
 one's words — i.e. to claim that whatever one says
 must be accepted. ငါ့ကားခွားရ Saga.28.

09.6 လိပ်လိပ်ဟက် "— to scrape like a turtle — one who scrapes everything towards him; one who tries to get everything to his advantage.

ဆိတ်လိပ်မဂ္ဂကလိပ်လိပ်ဂုဏ်ယက်သို့ဖြည့်ဖျက်တတ်သည့်၊ ခတ်လေးပါး
 O four ministers who will bring destruction to the country and who, as shameless as goats, are trying to get everything to your advantage. Shwemyet.Py.2.93.

09.10 အသိုင်းအဝိုင်း "— circumlocution. See သိုင်းကြီးဝိုင်းကြီး N.11.

09.11 တပိုင်းတည်း "— (တ = one; အပိုင်း = a part, division; တည်း only; the very part — exactly alike. The more common phrases are တစားတည်း၊ တထောင့်တည်း၊ တနည်းတည်း၊ တပုံတည်း၊ တဖုံတည်း၊ တမျိုးတည်း = in the same or exact manner. Probably ပိုင်း may have been substituted for ပုံ as တပုံတည်း to rhyme it with လှိုင်း the preceding words.

09.11 ရေအေးသတ်ဉာဏ် "— (ရေ = water; အေးသည် = to be cold; သတ်သည် to extinguish, kill; ဉာဏ် P. nāna = cleverness, tactic) = a tactic of putting out fire with cold water i.e. to mollify a person in a suave manner.

Cp. ရေပူနှင့်သတ်လည်းသေ၊ ရေအေးနှင့်သတ်လည်းသေ (fire) can be put out either with hot or cold water — i.e. one can mollify an angry person by violent or gentle means. Prov.42.

09.11 အတွက် "— See တွင် N.35.

09.12 ဆက်ဆက် "— See ဆက်ဆက် N.13; and ဆက်ဆက် N.21.

09.13 သို့ စင် "— (သို့ = such; စင် prob. the particle စင် as in စင်လျက် emphatic) in spite of this, nevertheless. Also သို့စင်လျက်။

သို့စင်မိုက်သော သင့်ယောက်ျားနှင့် ဂျိယသလာတလောင် မတန်ချေ
such a stupid man as you, do not deserve these one thousand
pieces of silver. S.Ky.D.I.274. သို့သော်လည်း သူ့ဟာသူက တစ်စုံတစ်
တည်းမှ မဆင်သော်လည်းကောင်း၊ ရှေးမြားနှင့် မတူ there
are no apparent signs of his dumbness, or deafness; never-
theless, your son is not what he used to be in the past.
Tem.Z.48.

09.14 စပါးရှင်ချောက်လိက် "— the owner of paddy chased away by the
monkey (— instead of the monkey by the owner of paddy).
Cp. တောင်ယာရှင်အား တောနေ ချောက်ကာ ချောက်သည့်လား
like (the instance) of the monkey from the wood trying to
scare away the farmer. Pondaw.Py.Z.110. Cp. တစ္ဆေ လူပုဂ္ဂိုလ်
တူတစ်ဆောင် a man possesses a ghost; a mad dog carries a
stick. B.S.O.S.X.38. သူခိုးကာလူဟစ် thief raising a cry
man! man! Saga.116.

09.17 ဂုဏ် "— (ဂုဏ် = to get, obtain; အင် ? အင်္ဂါ P.angā =
a constituent part, quality) what one gets. Thus အင်

following a verb gives an equivalent of the verbal noun
 in အာ။— ဆိုအင် = what one says; ဖြစ်အင် what befalls - lot;
 လိုအင် what one desires. See ဟစ်ဝိုက်က အမှုပေါက်လျှင်ရှေ့
 တော်ရောက်သွင်းရမည်ဟူ၍အမိန့်တော်ရင်းကလဲ ဤသည်အင်ကြောင့်
 because a standing order has been given to the effect that
 if a case comes up from the shouting-post, it shall be
 sent into the royal presence. 114.

သည်ပဲဆိုအင်၊ ငြိသေးလျှင်လည်း if there is any more to
 say. Zanak.Py.32. စီမိရကအင် the way he had kept him-
 self aloof. Yethe.Py.Z.29. ကျွန်ုပ်၏လိုအင်တို့အတင်ခံကလွှာပါ
 သည် I find it difficult to inform you of what I
 desire. Pon.Taya.7.

09.23 ကောဒကံ။— Also ကောဒကံ၊ ကောဒကံ and ကောဒကံ prob. from
P. ekanta = "absolutely, extraordinary, extremely, quite."
 A favourite word of the playwrights.

ရုံးမဝန်ဝင်ချက်နှင့်တောဒကံ ဖြစ်လွှာပါကြောင်း it is absolutely
 in accordance with what the chief minister has said. Moul.
Py.Z.2 တောဒကံချုပ်ဝန်ချုပ်တင်ကြံခဲ့ပေါ့ I am now certainly
 confronted with a heap of gems (have a windfall). Sanda.
Py.Z.22.

ငါ့ဗညာနှင့်ညီတော်ကလွှာလျှင်ရင်ခံနိုင်သူ ကောဒကံ if I have
 conspired against him with my shrewdness, he would not
 certainly be able to withstand it. Mahaw.Py.Z.2. ဘုရင်
 ကောဒကံတာမို့ as I am a monarch. Sakkein.Py.Z.65. Also
Kaka.Py.Z.58.

ကောသလျင်နေမောင်ရောက်အောင်ဖြစ်ပါမည် I will positively return as soon as possible. Mahaw.Py.Z.32.

ရဲကကွက်ကြောင်းကောက်မင်း... ကိုးတောင်က မလျော့သူးလျှင် ကော်ထင် by the look of its footprints, I think (the tiger) will be no smaller than nine cubits in length. Shanmin.
Shan.Py.Z.91. Also Sakya.Py.Z.79.

10.20 စနက်ဆန်: "— unusual agency. See စနက်စီး: N.43.

10.6 ဝက် "— ^{vanka:} P. ~~wanka~~ crooked. ဝက်ပါ N.63; ဝင်ပါ N.89.

10.7 အလေလိုက်— See အလေလိုက် N.44.

10.8 ကြောင်— lit. to stare - to be bewildered, confused. အကြောင်ရှိက် to attack so as to leave the other party bewildered or while he is helpless. See တကြောင်ကြောင် N.85. and ကြောင်ကြောင် မီးကိုညှိုးညှိုးတောက်အောင်ကြိုးစွဲဆိုင်ရာဝန်တို့အလွန်ကြောင်အောကြောင် is it ~~ixix~~ because the ministers concerned are dithering and not exerting themselves to prevent the fire of the people (calamities) from getting ablaze ? 116.

ခေါင်းဆောင်တိုင်းဟောပြောကြောင့်တတ်သည် if you confusedly follow your leaders, you will be in a muddle. Jolly.'31 (86). လတစ်ဖွားရှေးဦးစွာ ငါးယောက်တန်းအစွန်းညာလူအဖြစ်ကစားသည်တွင် မင်းနိုင်ကောင်မိတ်သားအဖကြောင်စိမ့်နေစေ when Latiff played as the right outside man of the forward line at first and ~~was~~ was blocked (by the opposite players), he looked bewildered.

Sun.8.8.31 (16). ကြောင်ဆာ ယောင်ဝါကြီးနက်ဆာအား most people are bewildered and confused on the subject (of mystic meditation).
U.P.D.45.

10.10 ဈေးသည် မူငြမ်း "— the way of a market woman. See ငြမ်း N.47.

10.11 အလိမ်ငြမ်း "— artifice. See ငြမ်း N.47.

10.11 ကမ်းကျန် "— (ကမ်း ? the bank of a river, lake, or sea; ကျန်သည် to come to an end, be finished) to reach the limit, be incomparable. See ကမ်းမရှိ N.8. ကမ်းကျန် N.159.

လေးညိုသွယ်ဝိုက်ကို. ကမ်းကျန်အောင်ဆွဲငင် he drew the crescent-shaped bow to its limit. Yama.Yag.I.78. ဝဠာဝါကာ ကျီတေဒကမေးကျန်ဉာဏ်ကျန်မြဲ ဆွဲနှိုး he with all his power, is trying to cast his net of strategy over all the other countries. A.B.L.II.212. အလွန်ကမ်းကျန် incomparable beauty. Kethā.Z.26. ကျယ်ဝန်းမိုးဝတ်မြို့ မှာတော့အေး... အချောမတော့ ကမ်းကျန်ရော my daughter "elegant pollen", her beauty is matchless. Bein.Py.Z.65. ယဉ်သွေ့ကမ်းကျန်ခြံတပ်မြောက်ဘက်၌ မရှိ in gracefulness, she is incomparable, and it cannot be found even in the six celestial abodes. Tetat.48.

10.12 ပုသိမ်ဆိခုံး "— Bassein shawl of new design. See ပုသိမ် N.9.

10.13 အကောက်တွင် ဂုံဝါးကောက်လျှိုမြဲရှောက်ပါတဲ့ ခွယ်မသား၊ မေ့နီနီဆလံပေးရ ကယျာ၊ လေးမယျာမူရာ - - - - - — probably referring

to the saying ^{၁၀၀၀၀၀၀၀၀၀} the women are crooked
 (i.e. deceitful) and the rivers meander. Also cp.
 T'is nature's law that rivers wind,
 Trees grow of wood by law of kind,
 And, given opportunity,
 All women work iniquity. J.I.151.

10.14 ^{၁၀၀၀၀} "— to give a salaam.

Salaam Hind. salam (fr.Arab. Salam.=peace) greeting,
 obeisance. H.J.says: Salaam = a salutation; properly
 oral salutation of Mahomedans to each other. Used for
 any act of salutation or for compliments. See H.J.783.

10.15 ^{၁၀၀၀၀} "— negroes fr. Arab. kafir (pl.Kofra,) an infidel,
 an unbeliever in Islām.

H.J. says the word Cafeer, Caffre, Caffree (fr.Arab.
 Kāfir) was applied to pagan negroes, by the Arabs. Then
 the Portuguese at an early date took ^{it} up in this sense, and
 then other countries, such as India, from them. A further
 appropriation in one direction has since made the name
 specifically that of the black tribes of S.Africa, who are
 called or till recently were called Caffre. It was also
 applied in the Philippine Islands to the Papuas of N.
 Guinea and the Alfuras of the Moluccas, brought into the
 slave market. See H.J.140-141.

10.15 မသမာ။ — or correctly မသမာ See သမာ N.100.

10.22 ခွန်တောင်မိ။ — (ခွန် = the kite; ဒာတောင် = the wing;
မသည့် to lift up) to lift up (one end of a garment) so
as to make it look like a kite's wing, i.e. to pull up one
end of a garment higher than the other. Also ခွန်တောင်ချ
သည့် to let one edge of a garment fall lower than the
other; ခွန်တောင်ဆွဲသည့် same as ခွန်တောင်မသည့်
and ခွန်တောင်တိုက်သည့် to drag one end of a garment on
the ground.

10.24 ထုံးဆံမောက်။ — ? for ဆံထုံးမောက် (ဆံ = the hair; ထုံး
သည့် to tie in a knot; မောက်သည့် to be high) a xxx
towering top-knot. The playwright is fond of using such
metatheses. See ဘူသယံ < သယံဘူ N.4; and ဝိဗုဒ္ဓိ for
ဗုဒ္ဓိဝိ N.16.

10.25 ထည့်။ — or ထယ်. See ထည့် N.53.

11.1 ပျိုသိုး။ — (အပျို = a maiden; အသိုး uncastrated esp. of
animals) a girl with uncontrollable sexual desire. Cp. လူ
ပျိုသိုး a young man of rampant passions.

ဂုဏ္ဍသုတပျိုသိုးနား၊ ဇောင်ကုန်လို့ this lecherous palace
maiden will have a husband. Zawta.Py.Z.102. Also Dweme.Py.
Z.102. ဟတ္တနိဗျိုးမသိုးသို့လို့ like lustful ~~nymphomaniac~~ nymphomaniac.
Dweme.Py.Z.122 — တာတေလံအကျင့်ဆိုးဆေးဂြင်သိုးတာကာသက်ခေါင်ကြီး
the most wicked and sensual of all the monks. Pon.My.Com.47.

11.2 ဂုဏ်ခံရခြင်း — shameful. See ဂုဏ်ခံရခြင်း N.40.

11.3 ချိုင့် = to lop; ^{like} ~~as~~ the words N.75 and ဖျတ် N.41. this word ချိုင့် has many other meanings; usually expressing violent action.

မင်းသားဆိုး၏ နံရိုးစေ့ချိုင့်လိမ့်မည် as he is a wicked prince (when he becomes king) he will break all our ribs.

Pap.Py.Z.17. ဂုဏ်ခံရခြင်းစေ့သောခါ၊ ငါတို့ချိုင့်လိမ့်မည် when the time comes. I will seize and lop (kill) her down.

Sawmya.Py.Z.25. သူ့ပုခွံခေါင်းကွဲအောင်ချိုင့်လိမ့်မည် (the monk) will crack my head with his broad fan. Shwehin.Py.Z.30.

စကော့စီစကော့လဲ... သေတ္တာဗုံးချိုင့်တာဘဲ as for the scotch whisky, I simply quaff the whole case of it at once.

Komi.Py.Z.I.5. ခုလာတဲ့ တောသူကြီးတစ်ယောက်ချိုင့်လိမ့်မည် I will thoroughly fleece that village headman who is coming now.

S.D.W.43. မဃုဒ္ဓါက ချိုင့် when (Thutathoma couldn't get any human being to eat) he lopped Dathaka off (for his food) - he took what was ready to hand. Saga.84.

11.4 ကြိုးကျ—(ကြိုး= string, prob. fr. ကကြိုး : the string of dancing, the controlled movements of a marionette: ကျသည် to fall) to dance as well as a marionette which is worked by strings; i.e. to be completely accomplished.

ဥပ.တကူးခံစားရသူများကြိုးကိုင်နေသော သူတို့ those who are the prime movers behind this defendant.

Sun. 22.8.31 (20). မောင်စဉ်းကြိုးဆွတ်အတိုင်း၊ မေမေ၊ ကနေရတဲ့

အတွက် because I, your mother, am a mere puppet in
Maung San U's hand. Than.W. IV .58.

111.5 အကွက်လည်။— See အကွက် N.14.

111.8 ကောင်ကောင်တောင်။— (ကောင်သည် = to stare; to be bewildered, confused; တောင် reduplication of ကောင် as in ကတ fr. (က) N.73) with effrontery. See တကောင်ကောင် N.85.

111.8 ဖောင်ဖောင်။— See ဖောင်ဖောင် N.25.

111.10 စိတ်ငယ်။— (စိတ် P.citta = mind; ငယ်သည် = to be small) to be small in mind i.e. to be down-hearted, discouraged. Opp. စိတ်ကြီး or စိတ်ကြီးဝင် to be conceited: also စိတ်မင်း to be arrogant.

ငါ့ညီသမီးကို သိလိမ့်သာ ငါ့ကျီမောင်သည် စိတ်မင်းလှနှင့် I was teasing you my younger brother only to know your mind; don't be depressed. Z.P.K.143. တဘောင်လုံး စိတ်ငယ်ဘောင်ပတ်လည်ကို ဂျိမ့်မိုင်းနှင့် - - - as if to make the people of the whole of (Zambudipa island) - ten thousand leagues in area - sad, (the sky) around us is dim and gloomy. A.B.L.II.127. တောဘုမ္မာ သင်္ခါရုဖြင့် ကာယဝိတိယာယ ခဉ်လာပ ခိုမိတ်ခွယ်လျှင် စိတ်ငယ်တယ်လျှော့။ When I see the mutability of the beings in the three worlds (human, dewas, Brahmas), I am frightened; whenever such portents obsess me, I feel dejected and unhappy. Tetat.118.

111.12 သွက်ချာလန် "— See သွက်ချာလန် N.107.

111.13 စာ "— See ကိုယ်ချင်းစာ N.63.

111.13 တာသက်သက် "— ? (တာသက် = to yearn for; သက်သက် to go down, take place, as in ကရုဏာသက် to take pity on; မေတ္တာသက် to have affection for) longing, yearning.

ဆင်တကာသွယ်မေတ္တာရပ်လျက် တာသက်သက်နှင့်... all the elephants, bound to him by affection, are longing for him. Utena.Py.4. ဥဇ္ဇာမဟိန္ဒြိန္ဒြိတ်ဝယသိလျက် တာသက်သက်နှင့် (the king) murmuring Mè Omma all the time, was pining for her. Omma.Py.25. ပူဆွေးရပ်ကယ်... တာသက်သက်နှင့် တာလျက်ကယ်တစ်စေ (Thida) who looked distressed, was always expressing her desire for her lover longingly. Yama.Yag.I.49. နှိတကျက်ကျက်စေ တာသက်သက် if near, (two persons) will always be quarrelling; if afar, yearning for each other. Saga.64. ကျွန်ုပ်တို့ညီညွတ်တော်သက်သက်... မောင်ဘိုးထင်လှာ you, Maung Po Htin, who have grown thin with pining away for your lover. Po.Py.Z.37.

111.15 ကျော "— See ကျော N.92.

111.18 ဉာဏ်ပိုင်ပိုင် "— (ဉာဏ် P. nāna = cleverness, intelligence; ပိုင်သက် to possess, master) accomplished in cleverness, i.e. masterly in plan. Cp. အကြံပိုင် to be masterly

in scheme; အချက်ပိုင် accomplished in movements: အပြောပိုင် accomplished as a speaker; to speak to the point; အလုပ်ပိုင် to discharge one's duty superbly, know one's work well.

စွမ်းရည်ပိုင်ပိုင် ကောက်ကျစ်စဉ်းလဲ၍၊ ငြိမ်ချစ်ခိုင် သောကြောင့်
as he can scheme in craftiness with his unique capabilities.

K.Th.By.21.

111.18 ချော့ "— See ချော့ N.24.

111.21 စိတ်စိက်ချ "— (စိတ် P. citta = mind; စက် reduplication of
as in စိတ်ဖက် fr. စိတ် = to spill; လိမ့်လက် fr. လိမ့်
to roll, fail; ချသည် to put down, be settled) to be
settled or feel easy in mind. See စိတ်စိက်ညစ် to be dis-
tressed. N.71. စိတ်ချလက်ချ N.45.

စိတ်စက်မခိုင် to be perturbed. Nana.Py.57. ရှင်စိတ်စက်ခွင်
with cheerful mind. Widh.Py.8. မကြည်စိတ်စက် to be angry:
Mahaw.Py.Z.15. စိတ်စက်ဖြစ်ရာ ဖြစ်ပါသည် it is a distressful
affair. Einda.Z.I.372.

111.23 မါဝင် "— See မါဝင် N.23.

111.25 ရွှေဘင်္ဂါ "— See ဘင်္ဂါလီ N.12. abbreviated to ဘင်္ဂါ and
with ရွှေ in front of it, to rhyme it with the following
phrase ရွှေဇောင်ရာ "— . For form see ဘဉ္ဇ fr. ဘဉ္ဇလီ
N.12.

112.1 စိမ်းချက်အို — (စိမ်းသည် to become estranged: see စိမ်းတာ: N.28; ချက် expressing result of action of the verb, as in ဆိုချက် statement; တောင်းဆိုချက် request, demand; နှိုင်းယှဉ်ချက် comparison; လုပ်ချက် deed, performance; အို to be old, ugly) the estrangement is ugly, unnatural. This is a strange phrase. The word အို appears in combinations such as အကြောင်းအို See အကြောင်းနည်း N.32; ကံအို N.86; စိတ်ကျအို N.11; ရာတာအို See ရာတာဌေး N.47. but no other instance of its use with စိမ်း ချက် has been met with.

112.4 ကြော်ငြာ — (ကြော်သည် = to shout, to call out; ငြာသည်ညာသည် to scream in concert) to spread, as news; to be proclaimed publicly. Cp. ကြောညာ prob. fr. (အကြော = the lower country; အညာ the upper country) to be extensively known, proclaim.

နီးလျှင်အသံကြော်ငြာလျက်ဆင်ပါဖြင့်ပါချုံ့ချုံ့တိုက်၍ဝင်သည် when they came near, they raised a cry, and with elephants and horses daringly assailed (the defences). Raz.Aye.105. ကျင့်ရေမရွေး--မေမေမှ ကောင်းချီးကြောညာ၊ လွန်ကြော်ငြာလျက် when you (the king) observe righteousness, and help the people always, only, then your fame will spread and be proclaimed by them. Maggha.Lin.259. မည်သည်ဌာန၌မည်သည်အချိန်ကစ၍မည်သည့်ပုဂ္ဂိုလ်ကလေးဟောကြောပါလိမ့်မည် -- စသည်ဖြင့်ကြော်ငြာသတိပေးရာဟောကြော...the preachers (in the course of their sermons) make a practice of announcing to the people such items

as the place and time (of future meetings) and the sermon^{to be} preached. Th.Th.B.F.210.

112.13 ခါးတွင် သရေခွမ်း "— (ခါး = the waist; တွင် = affix, locative, at, in, among; သရေ = splendour, glory. See အသရေ N.2; ခွမ်းသည် = to be faded, dim) splendour at the waist will be dim — prob. he lost the loin cloth at his waist (at the game of dominoes); lost the shirt off his back. ခါး prob. refers to clothes, as in ခါးသည်ခါးဝတ် = loin cloth, skirt or petticoat. For သရေခွမ်း See အသရေ N.2; သရေပိန် 42.

Cp. အိမ်ရှေ့ဥပရေအသရေတော်ညွှန်ပါလိမ့် the glory of the crown prince will be dim (because he has to go and see the princess). Moul.Py.Z.192. ရွှေလက်ဝိုက်ကမ်းရမဟာက...ဟောကျွန်းနှင့်မိန်းမမို့ --- သရေတော်ညွှန်ပါလိမ့် as for giving my hand to you (I could not) because I am a girl and you are a man; it will disgrace me. Sakkya.Py.Z.117. အသရေခွမ်းအခွမ်းတော်၊ ဝတ်ညွှတ်တော်မှာ I, your pupil, who am obscure and poor. Settaw. Py.Z.26. လှူရှာသရေခွမ်းစေလို so as to cause my splendour to be faded because she has to part from her husband. Ngakyin.Py.Z.21.

112.16 အညွှာလွယ် "— (အညွှာ a pedicle; လွယ်သည် to be easy) the pedicle is easy; i.e. to fall off easily — to be complaisant. See အညွှာလွယ်အပါစောင့်ဝယ် I was too eager to yield myself to your wish. 150.

remorse and said, "I a servant of the king, have not been as wise as a water plant." Hman.Yaz.I.345. တော်လေးယူဆွေဗျား ဖျားကဆွေဆွေးယူလေရာညိုရွှေပဗ္ဗား ဆန်ဂွတယ် - - - you, one of the four noble women, and chief of the maidens, let yourself be easily swayed with the rising wind; you can be likened to an iris. (She is capricious). Shwenan.38.

112.19 တင် - - - See တင်ကျ် N.24.

112.24 တထောက် - - - (fr. တထောက်သည်) a stage. ခရီးတထောက်ခရီးတထောက် a stage in a journey. - - - ယုဒရာတထောက်ငါးဆယ်ပေါက် - - - he had made a stage of fifty yojana in his travelling. Kutha.Py.215.

113.2 နတ်ဗုဒ္ဓက၊ ကုသကုဇ၊ အာဇာဝက၊ ဒေဝဒတ်၊ ဖြူနာယုဒကုဏ္ဍိ - - - အသံကြီးလေးပါး - - - the four shouts that were heard ~~throughout~~ throughout the length and breadth of the Jambūdīpā island. See P.P.K.105.

Punnaka - the shout of victory, 'I have won', I have won! uttered by P. when he defeated Koravya, was one of the four shouts heard throughout the Jambūdīpā island. See D.P.P.N.II.224 and J.VI 126-138.

Kusa - was called Sīhassara, and his shout when he appeared before the seven kings, who had come to demand the hand of Pabhāvatī from her father, proclaiming his name was included as one of the four shouts. See D.P.P.N.I.650 - 1, and J.V.163.

Ālāvaka — when A. heard that Buddha was in his mansion, he hurried back. On his way, he with his left foot on Manosilātala and his right on Kelāsakāla, shouted; this shout was heard throughout Jambūḍipā. See D.P.P.N.I. 291-292.

၆၃၀ ဘုရားပြုခဲ့တဲ့ သူရဲကောင်း — In the days of the Supreme Buddha Kassapa, during the reign of Usimara, the religion had fallen into decay. Sakka observed that no new deities came into being, and an increasing number of men went into the state of suffering. Thus, to restore the religion, he turned Mātali into the shape of a huge black hound, and the shout of warning to the people to uphold the religion was one of the traditional four. See J.IV.111-115.

113.5 တပုဒ်နိဿိတ် — (တ = a, one; ပုဒ်နိဿိတ် = P. Udāna = exulting cry, utterance — that which is worth the utterance. For form cp. ကမ္မတ္တဏှာနိဿိတ် P. kammattthāna = meditation. နိဒါနိ = P. nidāna = introduction; သစ်သစ်သစ် to make new, as in အားသစ် to renew one's strength 114; တစ်သစ်သစ် to create a new way. N.7) to set up a new tradition. ပုဒ်နိဿိတ် appears in such combinations as ပုဒ်နိဿိတ်ဆောင် ထွက် — ဖြစ် — See ပုဒ်နိဿိတ်တပ်သစ် in a new tradition. 132.

မေတ္တာတပျို: ချစ်ကြည်နှိုးယောင်တပျို: ကလျာဏ်ချစ်ကြည်စာလှူခွင့် ပုဒ်နိဿိတ် in this world, the common saying is that one's kind affection breeds another. Kutha.Py.71. ကျွန်ုပ်တို့ဆေးသောအားလုံးကလျာဏ်

ဦးနုဆောင်ရွက်ရန်အတွက်ကျွန်ုပ်တို့ကိုးစားဖို့ဖြစ်လေ၊ မှတ်ရန်အတွက်။

only when you explain my question in detail, then posterity will be benefited by the knowledge of this sermon. Dhap.Py.

29. ကိုယ်တိုင်ချီဖြူဖြူလုံးလုံးလည်းကောင်း၊ ခုတိုင်ထွန်း၍ only when he himself led the attack, the whole city surrendered to him;

this saying stands glowingly even among the people of the

present day. Pal.Eg.44. ကမ္ဘာမင်းဆက်ဦးနုအစောတော်တော်တော်

(such practice) is a tradition from the past successive kings of the world. Manu.105.

113.10 တသက်လျာ— (တ a, one; အသက် = life; အလျာ fr.လျာသည် = to apportion) a portion of life — the period of life, a span of **life**, life time; also means a moment, temporarily, prob. because a human life is compared to eternity.

တသက်လျာမျှချမ်းသာအောင်ရသည်ဖြစ်လည်း though one attains happiness only for the span of one's life. Para.

Py.61. လစွဲ ခုတ်ရက်၊ တသက်လျာပင်ဖြစ်စေ၍ no matter whether it is a week, half a month nay even a life time. Temi.Z.

96. တသက်လျာတခါသာသေ one dies but once in a life time.

Pap.Py.Z.7. တသက်လျာလုံး၊ မေတ္တာချစ်ကြည်ပေါင်းရမည်ကို ^{life}

as I have to love you fondly for my whole/~~time~~ Einda.3.I. 27.

မင်းချမ်းသာကား၊ သမုဒ္ဒရာ၊ ရေပြင်နားတက်လေတက်သည့်၊ ရေပွက် ဝဿ၊ တသက်လျာတည်း royal state, like a momentary bubble on the surface of an ocean, is only for a moment. A.B.L.I.

16. Also Z.P.K.35.

113.10 မျက်နှာအရ "— See မျက်နှာ N.6.

113.11 ကွက်သာခို "— (အကွက် = square, spot; သာသည် to be easy, advantageous: ခိုသည် to take shelter, refuge) to seek easy spot, look to one's own ease. See အကွက်-ရ N.14.

113.11 မင်းအကြိုက်ကိုလိုက်ကာဆိုကြသော်လည်းပန်းပွားပင် ဝန်မင်းတို့— a reminiscence of မင်းလိုသာလိုက်ပြီးလျှင်ထိုက်ရာမှန်ရာမေ့ခြင်းသာသည်။ ခေတ်သစ်မဟာ မှူးမတ်များဖြင့်ပန်းပွားပင်ဝန်နှင့် ခြားမထင်ကြသောကြောင့် as there is an abundance of ministers, who can be exactly likened to the water plants in their readily agreeing to the king's wish, justice is out of the question in this period. Buri.Py.Z.12. See also ပန်းပွားပင်ပမာ N.112.

113.12 ပန်းပွားပင်ဝန်မင်း "— See ပန်းပွားပင်ပမာ N.112.

113.15 ဉာဏ်လျှိုင်း "— (ဉာဏ် P. ñāna = intellect, wisdom, ingenuity; လျှိုင်းသည် ? to rise, swell) to exercise ingenuity. Cp. အလျှိုင်းကြီး in a boastful manner. 11.

ဉာဏ်လျှိုင်းရှိဟု ဖွတ်မင်းကြံတဲ့လျှိုင်းနွဲ့လျှိုင်း ဗုဒ္ဓ၏လိုက်ပါမယ်
king of inguanas, exercise your ingenuity and tell me what you wish: I will respectfully fulfil it without fail.

Padu.Py.Z.20.

113.23 တိခန့် "— (တိသည် to cut clean through: ခန့် formative indicative of suddenness, used of sound, sight and actions) precisely, exactly. See ကန့် N.2.

114.1 ဖြတ်သား။— See ဖြတ်သား: N.69.

114.3 တင်လွှာ ။— (တင်သည် to put on, place upon; offer to place the superior's order on the head, as in တင်လွှာတံ သံ တင်လွှာ thin layer - such as a palm leaf and piece of paper) a petition, application. Cp. ချေလွှာ a petition from defendant; စာလွှာ a letter; မေတ္တာရပ်ခံလွှာ an appeal; လျှောက်လွှာ an application, petition.

သင်တို့တင်လွှာကားအမင်လာစကားဖြစ်သည် your letter of information contains un auspicious news (the death of the king). Z.P.K.556. အားမတန်အင်မရွံ့သနားခံတင်လွှာလုပ်ပါကော? as I have to send you a letter appealing to your compassion Mr.III.73.

114.7 လက်နက် ။— (လက် = an arm or hand; နက် ?property) a hand's property — a weapon. နက် appears in some other combinations as well. Cp. မုခ်ပိုင်ပိုင်လက်နက်တွင် လာသုဝ in the district of Musobo, there are 130 farms. Ins.11. တောသွားတို့သည် အသားပိုင်အခြားဝိုင်နက်ပိုင်နက်ရှိကြ၏ hunters have their grounds divided and marked off. Manu 374. Cp. ပိုင်နက်ကျူးလွန်သည် to trespass upon the premises of another.

114.7 ရဲမက် ။— (ရဲ ? Mon. ရှိ roa as in roa tung ရှိချင် a townsman, roa ku ရှိချင် a gardener; မက် = Tib. dmag. prob. the original Burmese word for army, war, whose place has been taken by ဝတ် a corruption of the syllable of Skt.

Catur-anga.ဝက် appears as expletive in စစ်ဝက် war,
ရန်ဝက် enmityကျေးဝက် ? land held on condition of ser-
vice, fief. N.B.ဝက် to hanker after seems to be a dif-
ferent word.

114.11 အား...သစ်။— (အား = strength; သစ်သည် = to be new, re-
new) to put forth new strength; exert oneself. See also
အားသတ် N.128; တပူသစ် N.7.

အားသစ်ချေငါးလေးတင်လျက် I want you to exert your-
selves and call up your bravery. Zanak.Py.5. အားသစ်ဂျိသာ၊
သင်ဒံ သရဇ္ဈယသမ္ပဒ်လေးလကွန်ဂျိယျထိုဂါထာကို မရလေသော် as in
spite of his diligent learning and reciting the verse for
four months, he could not master it. Z.P.K.249. သင်္ဂြိုဆိုသည်
(ကြိုးစားအားသစ်ဂျိချစ်ချစ်လျှင်ချစ်ရက် လာခဲ့ရသော်လည်း
though you, the hunter have to strive to reach here for
seven years, seven months, and seven days. Pon.Taya.20.

114.16 တင်တင်ဆို။— See ဆို...တင်တင် N.92.

115.11 ကောက်ခြား။— See ကောက်ခြား N.87.

115.14 ကနက။— ? (P. kanaka) gold, i.e. the golden (umbrella or
palace). Cp. ကနကကံ kanakadanda, lit. an umbrella
with gold handle - one of the eight umbrellas included in
the paraphernalia of a king. For eight kinds of umbrellas,
see K.L.D.211-213.

ရှစ်ထီးကနက် the eight golden umbrellas, Maggha.
Lin.5.ကနက်ဂိဗဇ္ဈာန်ဆူဖိုးဖြန့် canopied by the eight white
 golden umbrellas. Mandalay.Maw.51.ကနက်ခိုက်ထူလာလှးဖြောင့်စင်
 ဖြောင့်စင်ပွင့်အောင်ငါမင်းမူသည် under the planted
 golden umbrellas, I rule (the people) with constant right-
 eousness. Pap.Py.Z.18.

စာရကနကာမင်းအိမ်ဝက်ဝဟ် in the pleasant golden
 royal house. Ko.Py.48.ရန်ကုန်ကနက် the golden palace.
Up.Th.H.III.26.

115.15 ပုံသေ "— See ပုံသေ N.3.

115.16 သက်သေ "— Skt. sākshi-ka, sākshin = evidence, witness; Mon
 သက်သေ Shan သက်သေ ; Pal. sak-sē; Chin. saksē;
Maru. saksè.

115.16 မန္တုဉ် "— (P. mandana) adornment, decoration, hence post,
 pillar. For form cp. တုဉ် P. torana = portal; ပုဂ္ဂိုလ်
P. puggala = a being, person.

စောစောမန္တုဉ်ခန့်ဝါပိုင်ကာ... when he (Buddha) got
 possession of the sphere of the knowledge pillar. Para.
Py.1. သာကမန္တုဉ်ကိုမေ့မိမိမိမိ not ^{letting} ~~making~~ the pillar
 of wisdom sway to and fro. Thanwe.Py.73. မန္တုဉ်အရေပြေ
 ရန်ကုန်ဘဉ် from the golden palace that is the pillar
 of Amarapura. Wila.Maw.22. မင်္ဂလာမန္တုဉ် လေးရောင်ဖြင့်
 သာက the auspicious pillar ? (Mt.Meru) which radiates

four colours. Min.D.Eg.1. မန္တုဉ်သဘူယံ ဖတ်ကြီးယံတို့
you, ministers of young and old, comparable to the pillar.
Maggha. Lin.272.

115.17 မြိုင်မြိုင် — (မြိုင် ? Onomatopoeia = abundant) abundantly,
loudly, prob. of the falling of rain. Syn. မြိုက်မြိုက်

အေးဖိုးကုသည့်မြိုင်မြိုင်ဟော မြိုင်မြိုင် are arrows raining down
pouringly ? They are. A.B.L.I.6. မြိုင်မြိုင်သည်းစွာထိုတွင်သာလျှင်
ကြီးစွာမိုးပေါက် only in that locality ~~and~~ big drops of rain
poured forth splashingly and profusely. Pyat.Py.19. မြိုင်မြိုင်
နွတ်လွတ်လျော့ပါးငြိမ်းငြိမ်းဂွတ်သွင်သွင်မြွက်ခင်က before he fluent-
ly recited the Buddha's words off hand. Th.S.D.I.235.

Also Thu.Thu.Py.31.

Cp. တပည့်များနှင့်နေထိုင်ပြီး မြိုင်မြိုင်ကြီး အင်္ဂါဂုဏ်ထူးနေရာ
while living with disciples and indulging myself in alchemy
Mr.III.18.

115.17 ထူးလည်း — (ထူးသည် to be strange, unusual; လည်းသည်
to go round, complete a round) ? to complete a round in
strangeness, i.e. to be extraordinary, very unusual. Hence
အထူးတလည်း extraordinarily, unusually.

သဘောထူးလည်း ဖြစ်တာစွဲတွင် မြင်သည်ကိုသာ ကြားသည်မဝင်
in this mysterious and dense forest, I don't think I have
ever heard of (such a man) let alone seeing him. Thu.Hmy.
Py.38. ပြောတာကိုဖြင့်ကုလည်းဆိုမည်ဟု (they boasted)
that they would show miracles of an extraordinary nature.

Pyat.Py.23. ရပ်စင်ထူးလည်ပန်းယတည်က when this famous
and wonderful town Pinya was built. Min.Me.Eg.2. ဆက်သင့်ကောင်
လွှက်မဆက်ထူးလည်ချစ်တင်သည့်ရင်ဝှံ့ပြန်ကို-- မေ့ရပ်စင်မည်
though they knew that they ought to offer (their king's
daughter) to me, they, strangely enough, have not only
failed to do it, but also defied me; so, I will overturn
their country. Dewa.Py.Z.14.

115.18 သနောင့်သနား -- (သနောင့် anticipatory reduplication of သနား--
သနားသည်= to be kind, sympathetic, tender to) deserving
pity, sympathy. For form cp. ခွဲရဲရဲ- (ခွဲရဲ) grudgingly;
ဖိုဖို- (ဖို) = disorderly, untidily; သက်သောင့်သက်သာ- (သက်သာ)
= comfortably, easily. သုတ်ပျိုးသုတ်ပျား (သုတ်ပျား) in a hurry,
hurriedly.

သနောင့်သနားစဉ်သွားဆိပ်မြှုပ် ကျရှင်သားချစ် my loving
son, who had been hit by a poisonous sharp arrow, is in
a pitiable state. Thu. This. Py.78. ရင်တူလက်ဆောင်၊ သက်
သောင့်သည့်သနောင့်သနား၊ ရှစ်သောင်းဗွားလည် (the queen), chief of
the eighty thousand attendants, in her grief, beat her
breast pitiable. Sanda.Py.6. မိမိကောဗွေကောသံသာဗွေလှူ
တောင်ဆူလူသည်။ မိမိသနောင့်သနားတည်း (the mother) hugged
and embraced her son, and prayed for ~~the~~ victory for him
in a way that called for sympathy from the onlookers.
Utena.Py.122. Also Yama.Yag.I.194. -- သနောင့် is also used
alone.

115.19 ပုကွင်း "— See ပုကွင်း N.7.

115.19 ပုယွင်း "— ပုယွင်း N.18.

115.20 ပုယွင်း "— a kind of measurement used in the older days, esp. in measuring or estimating lands. Pe seems to be the recognised measurement used in the Inscriptions of Pagan. It is variously defined, e.g. တပယ်ဟူသည်ကား၊ မေဇ္ဈိမဥရိသ တောင်နှင့် ခုနစ်တောင်ကို တတာတည်း၊ ထိုတာနှင့် အတာ ၂၀ တေချုပ် သည်၊ တပယ်ဟူသည် a pe is a square of twenty tas a side and a ta is seven average cubits. Manu.156.

တောင်တတာနှင့် အလျား ၂၅ တာ၊ အနံ ၂၅ တာ၊ ဖလကွက်တာ ထိုင်း၍ သည်ကို တပယ် one pe is a square piece of land, that measures twenty five tas in length, and twenty five tas in breadth, where a ta = 7 cubits, thus making a total of 625 sq. tas. Records.31 (by U Tin).

၂၅ တောင်တတာနှင့် တေချုပ် ၁၀ တာ တပယ် one pe is ten tas square, where one ta = 12 cubits. And then, there are two kinds of pe, one ဆင်းရဲသားပယ် a poor man's pe; the other မင်းပယ် a king's pe, which is double the size of the poor man's pe. Z.P.K.399.

The word ပုယွင်း does not seem to have been in universal use throughout Burma. It is still frequently heard in Kyaukse where one pe = 2 acres or a little less.

115.20 ဧက "— eka' Eng. acre. See Introduction.

115.20 ဂဏနိဂြော — (ဂဏနိ P. ganana = counting up, number, arithmetic; ဂြောသည် = to be ground, rubbed out) to leave no remainder in arithmetical calculation. Cp. နဝင်ဂြော to be evenly divisible by nine.

Cp. ဂဏန်းအိန်ဒြေသိန်းငါးသောင်းခွဲစတောင်လောင်းလော
(from the world to the highest celestial abode) if the
distance is calculated, it will come to two hundred and
fifty two thousand leagues. Abhi.Py.5. သုတ္တုယကြီး... ထိုစဉ်အခါ
မျိုးတိုဇာနည်ချိုးဝှ် ကေုာ်... the wealth of the rich man is
incalculable. Kyab.Taya.I.59. ဂဏန်းထိန်း... to calculate,
work out. Pap.Py.Z.26.

115.21၇၀၆၃ « — P. upadesa = instruction, advice, example, pre-
cedent, law. For form ခပ်.ကပ်.ကပ် fr.P. kalyāṇa N.94.၀၆၇
fr.P. paṃāna = size, measurement.

လူမှုဥပဒေ - the conventions of society. Pyat.Py.37.
 တျိတ်တျိတ်ရုဇာတ်ဥပဒေကိုယက်သေမြဲသဖြင့် - taking this Tittira
 story as an example. M.W.96. လူများအစုတင်သောမူဝါဒသည်မဟုတ်
 ဥပဒေ - the belief which is not consonant with the popular
 view. Maggha.Lin.2. ဥပဒေကိုသိသည့်အခါလူများအားလုံးတို့
 မကျေနပ်သဖြင့် ဥပဒေကိုမလိုက်နာဘဲ အတိုင်းအတာတို့ကို
 လုပ်သည်။ the instructions as to how the tax on the oxen
 and mules carrying loads, and those people with burdens on
 their shoulders should be levied according to the prescribed
 methods. Records.255. အရှင်မင်းကလေး၏အမိန့်ကိုမလိုက်နာဘဲ
 ကျော်နင်းပြီးလျှင် - to violate the injunctions and rules,
 laid down by the king. Th.Th.W.D.II.78.

115.23 ပေါက်လွှတ် — See ပေါက်လွှတ် N.12.

115.23 ဂွပ်ဂွပ်ချွံချွံ — (ဂွပ်သည် = to be crackingly brittle — be of high spirit. Syn. (ကြွပ်—ချွံသည် prob.fr. ကျံသည် to be right through) daringly, boldly. Also spelt ဂွပ်ဂွပ်ချွန်ချွန်" တလိုင်တပက်ဂွပ်ဂွပ်ချွံချွံသိုးတော်ရွှေက when your grandfather daringly attacked and defeated the Talaing army. Pal.Eg.31. မင်းဂျွေကျော်စွာလည်း၁၃- သုံးစုခွဲ၍ဂွပ်ဂွပ်ချွံချွံလုပ်ကြံတော်မူသည် နဂုမိတ်လွှ မခံနိုင်၍ ပျက်လေ၏ Minyekyawswa, divided his army into three units and boldly assaulted (the enemy); Naramethla ~~Naramethla~~ being unable to stand against it, had to fall back in confusion. Hman.Yaz.II.14.

ဆောဆောလျင်လျင်ဂွပ်ဂွပ်ချွန်ချွန်လုပ်ကြံသိမ်းယူသင့်သည် you ought to attack and take possession of him quickly and daringly. Records.30 and Hman.Yaz.III.93.

115.26 တံစို — also တံဆိုး (တံ = prob. a handle, rod; as in တံကူ = a knee of ~~the~~ boat; တံကံ = a support for the back; တံကောက် the bend under the knee; တံကျင် = an impaling stick; တံခါး a door; တံချူ = a forked pole for twisting off fruits and leaves; တံခွန် = a pennant; တံခင်း : a file; တံခွာ = a sickle; တံစို = a spit; တံညွပ် = a split bamboo; တံတင်း = a box; တံတုတ် = a strickle; also ခဲတံ = a pencil; ပေတံ a foot-rule; မင်းတံ = a pen; — စိုးသည် = to rule, have an authority over) that which is given to ~~have~~ gain authority over, i.e. bribe, gift.

ထိုသို့မတကားသမ္မတအနိုင်အထက်အခွန်အတုတတ်စိုးလက်
ဆောင်တို့ကိုလူတစ်ဦးကား... အချင်းချင်းညှဉ်းဆဲကုန်ခဲ့ if ^{by} ~~big~~ unlaw-
ful and violent means the duties and taxes and bribes and
presents be taken, there will be harassment (of one class
by another). Manu.130. မဇ္ဈသတ်တွင်လည်းတံခွဲလေးပါးတွင်ခိုင်း
တံခွဲကြီးကြောင်းကို ဆိုချေသည် in the law books it is stated
that of all the forms of bribery, the woman is the most
effective. Kandaw.My.Com.41. Also Kala.Yaz.I.221.

ဘေးကိုမညှာ၊ လောကုဘကိုတံဆိုးသုံးသော်လည်းကောင်း having no regard
for one's danger, taking no heed to one's desire, and be-
ing indifferent to the three forms of bribery. Yaz.53.

115.26 မရင်း "— See ရင်းခင်း N.14.

116.2 သိတင်းမြန် "— ? (သိသည် to know; ခာတင်း = about; see
ခာတင်း N.70: — knowing about; news; tidings; မြန်သည်
to be dim, faded) to have news faded, i.e. to have reputa-
tion impaired. သိတင်း is often spelt သတင်း. Cp. သတင်းစာ
a newspaper; သတင်းစာဆရာ an editor of a newspaper.

Cp. ကံကုသိုလ်မြန်ညှာမညှာမြန်စေကုသိုလ်စာ as my luck is dim
(unlucky, she took the diamond to be a piece of glass).

Tetat.70. ခန္ဓာမြန်ခဲ့သော် to die. Kyab.Taya.I.173. ဈာန်မာန်
မမြန် not to lose the transcendental power. A.B.L.II.377.
ဉာဏ်မမြန် not to have one's intellectual power impaired.

Utena.Py.39.

116.3 အာဇာနည် — P. adhamma = unrighteousness, sin.

မင်းကျင်းကျင်းအာဇာနည်ပြု၍ နိုင်ငံတော်ကို စောင့်ရှောက်နိုင်စွမ်းမရှိဘဲ Nga Bali who got no affection from the people of the country and city, as he behaved unkingly and unlawfully. Yama.Yag.II.55. အာဇာနည်ခေတ်မှာပင် as it is during an evil age — when people grow wicked. G.B.R.15. ထိုအာဇာနည်ခေတ်ကပြုလုပ်သော မင်းစည်းစိမ်ကို ငါမချင်ပါ I don't want to enjoy that royal state which is so fraught with unrighteousness. Teml.Z.154. အာဇာနည်မင်းတရားကင်းရှ when the lawless king discards justice. Loka.Maw.55.

116.7 ခပ်/ခပ်ည်း။ — and ခပ်င်း 116.10. (ပည်းသည် to be abundant) a throng, crowd. For prefix ခ see ခလှည်း fr. အလှည်း N.33.

အည်အံ in O.B. was probably pronounced ań, or possibly êń. Both these sounds are impossible in modern Burmese, and အည် ; words are now pronounced either `i, `e or `iŋ e.g. (i) ကည်း pron. `ei land; ခည်း pron. `si to tie up, bind; — (e) ဆည်း pron. `she to gather; တည်း pron. `te = to bind, put up or stay; — (iŋ) ချည်း pron. `chiŋ = to approach; ဝည်း pron. `siŋ = to mince.

It is possible that khab̃i, khab̃e and khab̃iŋ are variants of the same original, as ကပကိ kabe?, ကပကိ kabin and kabe though, even.

ခပ်ဗျားစားသတ္တဝါအား multitude of beings. Yathod.Py.17. အုပ်ကာသံသီတို့လုပ်တို့ multitudinous people who are making an uproar. Zanak.Py.14. ရှစ်ပတ်တို့အောင်ခံလှူဒါနသောအမည်ရှိသော လူတို့ဆင့်နိုင် a king of the people by the name of Duzzaya,

whom enemies will not be able to vanquish. Z.P.K.276.

အေပင်၏မြန်ကင်းစွာ (this piece of land) is the apex and oldest of all the lands. Ko.Py.16. မြင်လွင်ဝါသာ: အပင်ကို all the numerous animals in the forest. Nemi, Ngá.Py.25.

116.8 အလှိုဦး: — prob. အလှိုဦး where the last word - ဦး - is turned into ဦး to rhyme with ဦး. # The word ဦး = to be thin, become scarce, does not fit in with the text, whereas, အလှိုဦး — အလှို = desire, wish; ဦးသည် to be with = to be with one's desire, to agree. For similar instance see တွေ for တွေ: N.36. See also the introduction.

အရှင်ရန်သူခင်စစ်မြန်လျှင်အမှုကိုလိမ္မော်ပွက်သာအလှိုဦးအလှိုဦးသင်္ဃာတိသာဟောကထာရှင်ဖြစ်ပါသည် as he seems to be your real enemy, and as I deem it my duty not to hide this affair from you and not to agree to his plot, I have to inform you of this matter. Zanak.Z.10. အလှိုဦးပါသောကျွန်ုပ်ကိုပုတ်ခတ်ဆွဲချက်ကိုသုံးသပ်သည့်ဖြည့်စွဲထားသော (he) cuffed and calumniated me, (your queen), who did not submit to his will; and he, after satisfying himself with me, went away. M.K.W.294.

116.8 ပိုက်ဇာ: — (ပိုက်သည် = to hug, hold in one's embrace; ဇာ: သည်? to persuade, be persuasive — to be tender, gentle) to take tender care of, look after tenderly. Syns. ပိုက်လည်, ပိုက်နွဲ့, ပိုက်ပွေ့, ပိုက်လက်. — See ပိုက်နွဲ့ ကျမ်း N.66. Cp. ရင်ခွင်ပိုက် a guardian.

ချစ်သည့်အားလည်းပိုက်ဖြားပဲပွင် he treated and admonished
the stranger tenderly. Nemi.B.Py.30. ချစ်ခင်သောအားလည်းပိုက်ဖြား
ပိုက်ဖြားအားပိုက် to show one's son and daughter one's affec-
tion, one has to take care of them very lovingly and ten-
derly. Owada.Py.17. ချမ်းမြေ့စေအားပွင့်သည့်အားလျှင်ပိုက်ဖြားကျင်လေ
to make the people happy and contended (you, the king)
have to be sympathetic and kind. Maggha.Lin.150.

116.10 ဖြစ်ပျက်ကိန်း ။ — See ကိန်း N.3.

116.10 ကြည်ဖြူစင် ။ — (ကြည်သည် to be clear, well disposed;
ဖြူသည် to be white, pure; စင်သည် to be straight, prob.
taken from the phrase မောင်းစင်သည် to be straight, straight
forward, honest) to be kindly disposed to and honest with.
Syns. ကြည်ညိုကြည်နူး and ကြည်သာ ။ Cp. တည်ကြည် to be
constant, firm, upright; ယူကြည် to believe, be believed,
trust or be trusted.

သုံးဘုံသတို့ ကြည်ဖြူညွတ်ခဲ the pagoda, to which the three
peoples from the three abodes (human, dewa, and Brahma)
do obeisance reverently. Nawade.Yad.1. ရှောင်တော်မူပြီးနောက်
မီးသော် - - - ကျွန်ုပ်တို့အားလျှင်သနားကြည်ဖြူ ပေးတော်မူလော့
after you have satisfied yourself with her, you, your
Majesty, can kindly return my wife to me. Omma.Py.35.

116.17 - - - တမ်း ။ — way, manner, custom. Hence တုံ့တမ်း tradition
precedent, custom. See ကျွတ်တမ်း N.94. သူတော်တို့တမ်း the

practice of a righteous man. 117. Cp. တကိုယ်တမ်း N.100.

သေဘေးတွေ့ကာ ဂုဏ်တိုတမ်းကြောက်ရွံ့ဘဲ when faced with the calamity of death, as is the way of a sage, I will take it calmly. Dewa.Py.Z.37. သင်္ခါနည်းတူသောကွာရှင်ကွဲဝင်ကြွေစွာ ဆုံးသွယ်တမ်းဖြစ်ပေသည် that we have to part from one another either when dead or alive is the lot of all the peoples of this world: nothing is permanent. Kaw.Py.Z.15. ဓမ္မတာလှတိုတမ်းပေမရှိဘဲ ဓာတုလက္ခဏာတပ်တမ်းတပ်တော် you, my dear, in accordance with the nature of a human being, flaunt your wealth. Yethe.Py.Z.13. Also Padu.Py.Z.28.

116.17 စားရန် "— often spelt ဝရန်" ? (စားသည် = to eat, have;

ရန်သည် to set apart for some purpose, design for, as ထီးရန်ချင်းရန် = heir apparent to the throne; ဝင်ရန် anything of which curry may be made) earnest money, a pledge-money or anything given to ratify a bargain or ensure ~~XXXXXX~~ possession. Also စားပေါ်စားဘော်

သုတ္တံတွင်လျောင်းဝယ်သမျှသည်ပေါင်သောပေါင်ရှင်ပေါင်သွင်းဟု သုံးပါးရှိ၏ ထိုအဘို့တွင် ဝင်ပါစေသွင်းသည်ကို စားရန်ဟုတော်မူသောသို့ အတိုင်းအဘို့ကို မည်သည့်ကိစ္စကလေးကိုလျှင် ပေးပါသည်မလေးသော်လျှင် အကွင်းအချဉ်အတည်အလိပ်သက်ရှိသကဲ့သို့ဆုံးပါစေသောဆိုင်ရှင်ကိုပေးပါသည်ဆို ဂွာသွင်ခြင်းသည် စားရန်ဟုမူတရား Amongst men, in all mercantile transactions, there are three descriptions of pledges; an irredeemable pledge, a redeemable pledge, and a pledge which is to form part of the price. This last is not called "sayan" which is anything, animate or inanimate such as

ornamental rings, cloth, given over with an engagement price ~~price~~ ^{price} that on a certain date of the month and year, the ~~price~~ agreed upon shall be paid, if not, that given over shall be forfeited: this is called sayan. Manu.187 — လေးငွေပုံစံ —
 ရန်ကုန်ပါက please take these four ~~ywes~~ ^{ywes} of money (two piàces) as earnest money. Yethe.Py.Z.15.

117.1 ခါးပန်း — (ခါး = the loins, waist; ပန်းဆည် = ပတ်သည့် to go round, as in ပုစိန်ဆည်ခေါ်တွယ်ပန်း tie a worthless scarf round the waist. Padu.Py.Z.14) a waist band, the waist slope of a mountain.

ခန္တရာတောင်ခါးပန်း on the waist of the Cakkavala mountain. A.B.L.II.180. မင်းမိုရ်ခါးပန်း on the waist of Mt. Meru. Utena.Py.69. တောင်ကောက်ခါးပန်းလောက်တွင် on the waistline of the mountain. Padu.Py.Z.12.

117.2 ဓမ္မရာဇ် — (P. dhamma = law, truth; rāja = king, chief) chief of the law or truth — one of the epithets of Buddha sometimes also applied to a king. For form cp. ကေရာဇ် P. ekarāja = sole monarch; ဥပရာဇ် P. uparāja = crown prince; ဓမ္မရာဇ် P. jamburāja = king of Jambudipā, i.e. the finest gold.

သမ္မုဒ္ဓမ္မရာဇ်ဗျင် the real omnipotent one, and the king of laws (Buddha). Para.Py.62. လောကသုံးပါးတို့၏ အထွတ်ဆုံးရာဇ် ဖြစ်တော်မူသော ခေတုမာရုဉ်း the Buddha, chief of the three worlds (human, deva, and

Brahma) and the king of laws. Nemi.Z.17. Also Z.P.K.542:
Up.Th.H.I.102.

117.3 ဇမ္ဗူတနိဆောင် "— torch of Zambudipā island. See ဇမ္ဗူတနိဆောင်
N.6.

117.5 နိယံ "— P. niyama = fixed rule — certainly, permanently;
see ဇကုနဂါနိယံ the regular crowing hour of cock. 21./ ကံ
P. kamma = doing, work, "fate"; ဓံ P. dhamma = law; see
also ယံ N.21.

ဤဗျူဟုဒ္ဓါစောငါနိယံနာမိတိဇကုနဂါနိယံ to
who permanently guards this tree. Ko.Py.6. မိမိတံဒ္ဓါနိယံစော
ယောသဒ္ဓိကလုလင် the young man called Thinzika who always
waited upon him. Z.P.K.441.

117.10 ဒာတပိစိစေ: "— to examine personally. See ဒာတပိ N.71.

117.14 သုတောတိတုတေ: "— See သုတေတိတုတေ: N.116.

117.15 ဇာ:ဇောငါ "— ? a variation of ဇာ:ဇောကါဇောကါဇာ: to be
abundant, numerous. Also spelt ဇာ:ဇောငါ

အသကရင်လည်းကုန်ဟိတုဇာ:ဇောငါရောဂါဇောငါ even if we are
alive, our bodies will be infested with numerous diseases.
Para.Py.4. ဆိုဆစ်ဇာ:ဇောငါဂါတာတောင်ထွင် the one thousand
verses that have to be recited very much. Weth.Py.4. ပိုးညွှား
ဇာ:ဇောငါရှစ်ဆယ်စေ့အညွှန်းအကောင်ပုပ်ကို this putrid body, the cage
of eighty various sorts of insects. Dewa.Py.Z.8.

117.21 မည်မည်ရည်ရည် ။— (မည်သည် = to be named, termed; ရည် prob. for ရ—ရသည် = to get, obtain) getting a name — specifically, plainly. The phrase ရရ from the combination မည်မည်ရရ is changed to ရည်ရည် to rhyme with the following တည်တည်။

စကောဉ်းရှုစွမ်းအာရုံရည်ကို မည်မည်ရရ ခံခံကြမ္မာ... ကောင်းကောင်းလည်း... သိထင်ပေါ်၍ only when (you) really experience the abounding six desires will you understand whether they are good or bad. G.B.R.3. မည်သည်ကျောင်းတိုက်ဘုန်းကြီး မည်သူ့ဇာတိပညာ မည်မည်ရရ ထုတ်တော်ရေးသည်ပါ please mention plainly whose pupil, and from which monastery the monk is. Sun.23.3.31.(က).

117.22 တည်တည်ကျကျ ။— (တည်သည် = to place; ကျသည် to fall). falling to the place — fixedly, certainly. Also အတည်ကျ အတည်တကျ။

မရိုးတောရ်တိ... လှနတ်ဆွေကို မသေသကရှိသလားဟု မြည့်မြှာ၊ တည်တည်ကျကျ ကြားသိရအောင် in order to ascertain whether my fairy-like noble sister-in-law, is dead or alive in the Ogre country. Dewa.Py.Z.24. အတည်အကျ သိလို want to make sure of. Sh.Ok.M.137. နကဇန်ခါ လမည့်နေ့ကြုံ မည်ကို အတည်ကျ သိလတ်၍ as he knew certainly that the full moon day would fall on the morrow. Pon.Taya.25. တော တချိုး ဖြောင်ဖြတ်ပြီး အတည်တကျ ပြောစမ်းပါ သန်းသန်း အစစ်တကတယ်လို့လို့ there! you have said it differently again; please tell me truly which is the real Than Than! Than.W.IV.28.

117.25 အလွေဝါသိကာ — P. ante vāsika or antevāsi = one who lives in, i.e. lodges, or lives with his master or teacher - a pupil,

118.4 ခါတ်မီးပျက် — (ခါတ် P. dhātu = a primary element viz. earth, water, fire and wind. မီး = fire; ပျက်သည် to be impaired) the heat in the stomach (that digests the food) is impaired. Cp. ခါတ်ခို: ခါတ်ငွေ့ the natural warmth of the body: ခါတ်ချဉ် to be constipated; ခါတ်ခွာကွာ: to be out of sorts; ခါတ်ပျက် to have the digestive or other vital functions impaired; ခါတ်လျှော to be very loose in the bowels; ခါတ်သက် to move one's bowels.

ခါတ်မီးငုတ်ခြင်းကြောင့် ပျို့အံဝမ်းကျခြင်း vomiting and diarrhoea because of the temporary weakening of the fire in the stomach. L.P.Ch.6.

118.4 တမုက်တောင် — (တ one, a: မုက်တောင် = one eyelash, = eye lash) prob. မုက်တောင်တခဏ် one wink; a moment.

မီးပျိုးဌာန်ဆောင်တမုက်တောင်မျှ မပျက်တောင်မကြံ (you) who never intended, even for a moment to ruin (your people) but always further their interests. Nemi.B.Py.107. ဝိသယာ ခေတ်ကျန်ဆောင်ကို မုက်တောင်တခဏ် လျှပ်တပြကမ္ဘာလည်း ကြွလည် ဖြန်ခေါက် ရောက်တော့မူ နိုင်၏ - - - (Buddha) can traverse the whole infinity of the world systems in the space of a wink. Z.P.K.135.

118.5 (မ)အိ(မ)သာ — (အိသည် ? to be satisfied; သာသည် to be pleasant, feel fine or well) to feel satisfied and well; i.e. healthy. Also အိကျန့် : (ကျန့်မာ = to be healthy) and အိသာကျန့်တော။

ထိုမှတစ်ပါး မအိမသာဂြိုဟ်ရာသို့ ချမ်းစမ်း၍ နှစ်သိမ့်ဖြာယောင်း၍ besides these (doctors) examined the various parts affected and comforted the patient) in a gentle tone. P.R.W.28. မအိမသာ ဖျာယောင်းပျံ့ feeling out of sorts and having a worn out look. Ko.Py.44. တိုယ်လက်မအိမသာ မကျန့်မာတော့ ဖြောင်း being out of sorts and unwell. S.D.W.128.

လေးပါးမဟာဝါသုဒ္ဓါ၏ အိသာကျန့်တော့တို့သဘောကား the nature of a healthy body which consists of the four primordial elements (earth, water, fire and air). Maggha.Lin. 263.

အိကျန့်တိုယ်လက်၍ စကွမ်းကို the bravery of the soldiers who are fit and strong. Nawade.Yad.188.

118.7 ထည်ထည်လိပ်လိပ် — (ထည် or ထည်သည် = to have an appearance, be vain, arrogant. See ထည် N.53. လိပ်သည် ? to roll up) in a gorgeous manner. Probably the original word was ထည်သည် and, later on လိပ် was added, as a result of confusion between the two ထည်။ (1) ထည် = to have an appearance, be arrogant; (2) ထည် = cloth, which is often found in combination အထည်အလိပ် cloth: a collective term for piece goods.

မထီလ်လိပ်ပါဒ်ဌ်... မမ္မိလ်လိပ်ပါဒ်ဌ်... ခေါင်းညှိတ်လိပ်လှူ you dove,
who are nodding and cooing from the jasmine bush, don't
you behave so arrogantly. Saw.Pe.Py.Z.I.14.

118.14 ပက်ပင်းပါး— See ပက်ပါး N.59.

118.14 လိမ် — to twist (one's body) with the greatest effort. When
a person is either in pain or making a great effort he
writhes or twists his body. Also လိမ်ကော့လိမ်တွန် to writhe
or wriggle.

118.18 ဥဿုံ — sometimes ဥဿုံ N.130. ? fr. P. ussana = crowded
- all, whole.

ဥဿုံဥဿုံလေးပါးမြတ်လျက် the whole of the audience
containing four sorts of beings (King, brahmins, wealthy
and ordinary people). Para.Py.13. ဥဿုံများစွာသတ္တဝါတို့ all
the numerous beings. Nemi.Ngf.Py.10. အာဥဿုံဥဿုံလှူကောဓိဿာ
(the body) is full of every conceivable filth. Su.Py.101.
တောတောင်အရပ်ရပ်စောင့်ရှောက်အကုန်နတ်ဥဿုံတို့ all the spirits
who guard every forest and mountain. Kyab.Taya.II.90.

119.2 ဂတိလေးတန်— (ဂတိ P. agati = wrong course, wrong doing; ဂတိ
though it should be အဂတိ, is the common form in
popular language; လေး = four; အတန် = stalk, kind) the
four kinds of wrong course. For omission of အ in အဂတိ
cp. သရေ fr. P. Asankhyeya. N.82. သရေ fr. P. Asam-
~~xxxxxx~~ N.85. -bhinna. N.85.

ဆန္ဒ၊ ဒေါသ၊ ဘယ၊ မောဟ၊ အာဂတိလေးပါးတွင် တပါးပါးရှိပြန်လျှင်၊ မန့် ဂ
 if he has any of the four (habits, of) wrong doing through
 desire, anger, fear and delusion, (property) should not be
 deposited with him. Manu. 28. ဆန္ဒ၊ ဂတိ၊ ဒေါသ၊ ဂတိ၊ မောဟ၊ ဂတိ၊
 ဘယ၊ ဂတိ the wrong doings through desire, anger, delusion
 and fear. P.P.K. 130.

119.6 ခိုင်တော်ဘာ: "— (ခိုင် = a shield; တော် = an honorific title
 applied to the deity, nobility or royalty; သာ: = a
 follower, son)/belong^{one}_{ing} to the shield carrying corps, in
 the king's service.

Daing asu, a corps of Guards had to keep watch at
 the Red Gate, and the postern gate close to it, to act
 as sentries in the space within the walls and also to
 patrol the roads. They were about 400 strong, and their
 leader the Daing Wun was usually an important court
 official. They frequently went on campaigns. J.B.R.S.I.
1937.272. They also served in the ဖွဲ့တိုက် 'bye dai' (one
 of the nine court rooms in the palace) as couriers and
 messengers. Sh.N.D. 25 and M.M.O.S. IV. 79; Records N.2.

119.8 ပါးပျဉ်း "— (ပါး = the cheek; ပျဉ်းသဉ် ? to be tough) the
 pendulous flesh of a cheek, as the hood of a cobra - here
 it prob. means sphere of influence. The text တောင်တော်ဝန်
 ရေချိုးဆင်းတော့ခါသူပါးပျဉ်းသဉ်တောင်တွာ is puzzling. The word
 ပါးပျဉ်း prob. refers to the သိုင်း, a cane carried by a

minister's attendant in front and behind, who used it to drive cattle etc. off the road. See သိင်္ဂီ N.26 and Yama. Yag.I.27. According to U Tin the cane was generally 6 ft. i.e. 4 cubits long. Probably the length varied. See M.M.O.S.III.182-6.

119.10 တံပိုး ။— (တံ = water, liquid, as in တံငါ = a fisherman; တံခါး eaves of a roof; တံခွပ် a fisherman; တံဆည် = a ridge, bund; တံထွေး spittle; တံတာ a bridge; တံလှုပ် mirage; — ပိုးသည် = to fix or fasten one on another, bear on the back) lit. water fixing on ~~another~~ ^{water} i.e. waves.

လေရှုစရာ၍ တံပိုးတွေ လှုပ် though he met with waves caused by frolic wind. Dhap.Py.48. တံပိုးလှုပ်၍ ဟုန်သုန်ကြီးသည် the forces of the waves are as violent as they can be. Maggha.Lin.118. သမုဒ္ဒဝိမိဟိသမုဒ္ဒရာတံပိုးတို့သည် [samudda-vicīhi] the waves of the ocean. W.M.A.N.I.143.

119.12 ဂေဟာဒိမိ— (P. geha = a house) a house. For form cp. ခက်လက် N.99.

119.16 တောင်အင် ။— See ရှင် N.109.

119.20 ယောင်ကတ ။— (ယောင်သည် = to blunder; တဝှဲ possibly comes from the augmentation ဒဝကတ in which ဒဝ = to be dumb, speechless; က is reduplication of ဒဝ or, possibly is an abbreviation of တောင်တောင်) blunderingly, confusedly.

Syns. ယောင်ကနိကနိယောင်တားတား၊ ယောင်တောင်ယောင်ပေါင်ပေါင်၊
ယောင်ဖွားဖွား၊ ယောင်ယမ်းယမ်း၊ ယောင်ဝေဝေ။ — See also
ယီးတီးယားတား N.52.

ယောင်တား၊ ယောင်ဖွား၊ ယောင်ယမ်း၊ ယောင်ဝေ၊ ယောင်ပေါင်၊ ယောင်ပေါင်၊
we, brother and sister, at the edge of the forest,
are at a loss and nearly crazy from distress. Bamdu.Py.Z.
32.

119.26 ရာဇိနိ။ — (ရာဇာ P. rāja = a lord, king; ဣန္ဒ P. inda =
chief) chief of the kings. For form cp. တာရိနိ P. tārā
+ inda = the moon; နာရိနိ P. nara + inda = a king; ရာဇိနိ
P. ravi + inda = the sun. See ဗုဒ္ဓရာဇိနိ N.82.

တာရာ: ရာဇိနိ king of the kings of laws - Buddha.
Loka.Maw.44. ထွတ်မင်းဇာတိရာဇိနိဘဉ် the most excellent chief
of all the kings - Buddha. Kyab.Taya.I.142. တိုင်ရာဇိနိဇာတိ
တီးနိနိ the city and palace of the sole monarch. Einda.
Z.I.18.

120.7 ခြားသိ။ — or သီးခြား (ခြားသည် = to be between, separated; သီး
to divide, separate) to be separated from, distinct; cp.
တာဝါ: တခြား separately.

အဋ္ဌကထာ၊ ခေမာနီ၊ ဗြဟ္မစင်္ဂါ၊ ဗြဟ္မစင်္ဂါ၊ ဗြဟ္မစင်္ဂါ၊ ဗြဟ္မစင်္ဂါ၊ ဗြဟ္မစင်္ဂါ၊ ဗြဟ္မစင်္ဂါ၊
those traditional eight distinct constituent parts of
Magga (the Path). Abhi.Py.58. ဥဇ္ဈာဒန္တိ၊ ကျက်ကားနာမ၊ အဘိသန္ဓေ၊ ဖြစ်
ရှေ့စီရင်လင်စစ်သိ။ ခြားသိ: သိသာသန္ဓေက။ Thunanda (informed
the king) clearly and precisely that her name was Omma-
danti, her father was a rich man, and her husband was a

general who supervised the affairs of the country. Omma.
Py.16.

120.9. စွတ်တင်။ — See စွတ် N.44.

120.12 (အ)သိ(မ)သာ ။ — (သိသည် = to know, recognise, understand; သာသည် ? to excel, exceed) to know exceedingly or well; to be obvious.

— ဇာလိကရူးပေါက်နှင့်ကျေးသို့... အသိသာသာ the affairs of a country are like the Agati tree and parrots, it is hard to know which is which. Loka.Py.31. မဟောသဝါ၊ သတို့သား၏...
ညာရှိမရှိကို သိသာအောင် စုံစမ်း ဆင်ခြင် လေ့ဦး... make further enquiries so as to know fully about Mahawthada's character and whether he is learned or not. Mahaw.Z.I.18.
မင်းရုပ်မင်းဝါ၊ အသိသာအောင်... ရုပ်ဇောကဏ္ဍကလွန်လေအောင် so that the people could not recognise him, the king disguised himself quickly and went out. Pyinsa.Yag.3. မဟာဝင်ဝတ္ထုကို မည်သည့် နှစ်သက္ကရာဇ်တွင် မည်သည့်ပုဂ္ဂိုလ်ရေးကြောင့် ဖျား...
အသိသာအောင် as it is hard to know in which year and era, and by whom Mahawin was written. Yaz. (၁).

120.15 ဂွေ့မှောက် ။ — (ဂွေ့ = gold, generally appropriated to ~~the~~ royalty; မှောက် ? from မောက် to be lofty. Cp. အမောက် a cock's comb; highness, lord) a king, lord. Also မှောက်တော် = a king.

နတ်သားတို့၏ မင်းပိုက်ထိပ်ညွှောက်ကို ဂွေ့မှောက်သို့... ဂွေ့ရုပ်သိမ်း သန်းသတိသွန်း ဖျား — the dewas cast a figure like our king,

with billions of gold on the summit of Mt. Neru. Nemi.B.Py.

121. ဖြေ့မြောက်သွား၏။ ဖြိုးသတိုးမင်းကျော် ခုတ်ဖြည့်ပျော်သော် when

the glorious and distinguished King Thado went to the

celestial abode (died). Maha.Up.Eg.116. သရေဓမ္မသောကဗြ

ဇ္ဇောက King Thiridhammathoka. Toungoo.Yadu.4.

ဇ္ဇောကတော်ရှင်ရင်းအလောင်းမင်း Your Majesty the future

embryo-buddha. Manu.37. ဇ္ဇောကတော်ရုပ်နှိုင်းလက်တည်းကိုင်လျက်

holding the king who was the conqueror of enemies in hand.

Thu.This.Py.38.

120.16 ခုန့်ညှောက် " — (ခုန့် = a palace; အညှောက် = a shoot) a

shoot or seedling of the palace - prince, heir apparent to

the throne. Syns. ခုန့်ကိုက် (အကိုက် = a sprout); ခုန့်ငုံ

(အငုံ = a bud); ခုန့်ညွန့်. (အညွန့် = a twig, shoot); ခုန့်ညှာ (အညှာ

a pedicle); ခုန့်ပွင့် (အပွင့် = a flower) 155; see ကတော်ညှောက်

the future lady wife. 155.

ထိုခါခုန့်ညှောက်ဖြေ့မြောက်သောတို့ရောက်သည့်မှလျှင် from the
time of the arrival of the two princes, his grandchildren.

Weth.Py.97. ခုန့်ညှောက်ရာထား၊ ဖြစ်လှည့်ငြားလည်း though he had
been appointed as the future successor to the throne.

Zanak.Py.3. ခုန့်ညှောက်ထီးပွား၊ ညောင်ရုပ်မင်းသာ: Prince Nyaung.

Ok
Okx the royal descendant and heir apparent to the throne.

Up.Th.H.III.252.

120.23 မျက်စိကန့် ခားပင်း " — May I be blind and deaf (if I tell a lie)

— there are various forms of swearing. See ဘုရားစူး N.15.

120.23 (သိတင်) လေသံ ။ — also spelt လေသန် (လေ = air, news ; သံ soft, gentle) gentle sound, faint voice - slightest news. Cp. လေသံ the tone in a speech, whisper. N.103. သံသံ or သန်သန် faintly, indistinctly.

ဆင်းရဲကြိုကာ နားမျှလေသံ မလျှော့ပါ the faintest sound of the word poverty has never reached their ears (have not the slightest idea about poverty). Thu.Thu.Py.11. သတင်းစကား မျှလေသံ မလျှော့ လွင့် ဂျဉ်ကြာ ဖြင့်သော် at long last, when (the Ministers) had not heard the slightest news about (the king). Kutha.Py.81. — ဗညာလုံလောက်လျှီ ခုံကြောက်တဲ့ ဆရာသမား ကဟ်ဂုဏ်သွယ်ခြင်း ဖြစ်ပင်လယ်မတိုင်ဘဲ ကထွင် မှာဘက် ယဉ်ခြင်း လှလေသန်ကြားရလေချာ if one hears the vaguest rumour/there is a learned and outstanding teacher even on the other side of the intervening ocean, (one ought to go there). A.B.L.II. 166.

ဗညာလုံလောက်လျှီ ခုံကြောက်တဲ့ ဆရာသမား ကဟ်ဂုဏ်သွယ်ခြင်း ဖြစ်ပင်လယ်မတိုင်ဘဲ ကထွင် မှာဘက် ယဉ်ခြင်း လှလေသန်ကြားရလေချာ I seemed to have heard something about the past enmity between ^{Pyinsalla} ~~Pyinsalla~~ and Wideha countries. Mahaw.Py.Z.30.

120.24 ဝံဝံစားစား ။ — reduplication of ဝံစား 58 (ဝံသဉ် to dare; စားသဉ် to eat; used here as an emphatic expletive. See ကျိစား N.12 and Appendix X.) daringly, imprudently.

အကျိဝံဝံစားစား ချဲဇာန်ဈား ခွင်းမသား ခံရာ ဂုဉ်ပျာဉ်သာ ကျိဝင်လာလေ ချက် hullo! how dare you come into this garden where my mistress, the princess enjoys herself! Kaw.Py.Z.84. အကျိဝံဝံ

နှုတ်ထွက်ဝံ့စားစား၊ ငါမင်းဗျားကို တင်ကြား၍ ဖွဲ့ကံသည်မှာ

you, with a stupid tongue, how dare you tell (such things)
to this most noble king! Bamdu.Py.Z.98.

121.4 သီဟာသဦးကင်ဂိုဏ်း — (P. သီဟာသ P.sihāsana = lion-throne; ဥကင် P.
ukkāṇsa = excellence, superiority - refers to the arch
over the royal throne. Sh.N.D.4-5; အရိပ် shadow, shade)
the throne supported by the figure of a lion, and which is
under the arch - i.e. on the lion-throne. For eight
thrones with their figures and nine court rooms, see သမ္မိ
ဗျဉ် N.89.

121.6 တစ်တူ — See တစ်တူ N.5.

121.7 သုခမိနိ — ? (P. ~~xxxxxx~~ su = a particle, expressing the notion
of well, happily, thorough: khama or khama = endurance,
tolerance) well endured person, i.e. a wise man, usually
one recognised by kings - a distinguished wise man.

သုခမိနိဟူ၍ ကျော်ဂြိုဟ်သော သူတို့၏ ငြိမ်းချမ်းစွာနေထိုင်မှုကို
though one is a distinguished wiseman of wide fame, one
may have a faulty trait in one's vicious temper. A.B.L.
II.63. ဤသို့သော သုခမိနိတို့က ကြံရာရာမရှိဘဲ
though these men bear the title of distinguished wisemen,
they take a long time to make out such a trivial matter as
this. Mahaw.Z.I.99. သုခမိနိတို့က ခေါင်းစုံတို့ကို စုံတင်စုံတင်
the wise men of the court, put their heads together about
the king's behaviour. Pyinsa.Yag.41. အရာရာကို ပညာကပ်

မော်မော်သိ၊ ပြည်ကြီး စဉ်းချိန်သည်မိမိတို့ you, learned men,
steelyards of the country, who with your wisdom can fore-
see and know everything. Pap.Py.Z.14.

121.10 ဥပရာဇ် — P. uparājā = a deputy king, viceroy, crown
prince; sometimes ဥပရာ N.55. (ဥပရာဇ်) is turned to (ဥပ)ရာဇ်
to rhyme with the foregoing word ဇာတ် . See ဇာတ်ရာဇ် from
P. dhammarājā N.117.

121.11 ဇေနတ် — the sun god. See ဇေယျာနတ် N.6.

121.12 ညီလာ — (ညီလာညီလာ = to accord, act in concert; လာသည် to
come) to come together - a gathering, esp. of ministers and
officials; a congregation, assembly.
သဘင်ညီလာသည်မှာကုတွင်သာဗျာဝေးစဉ်း... ဇာတ်ရာဇ်သည်
မေးလတ်တုံ့၍ (the Buddha) asked (the monks) the cause
that brought about the congregation. Widh.Py.4. တနေ့သုံးခါ ညီ
လာခံ၍ (the king) held levees three times a day. Maggha,
Lin.157. ပေါက်လွန် ငွေ့ငွေ့လှောင်လှောင်သည့် ဆက်ဂုဏ်သံဃာစာသွင်း
ဌာနီလာ ကျင်းတလ ကိုလေ: this month (Tabodwe
~~Tabodwe~~ February)
with Agati flowers blossoming brightly, and the air per-
vaded by the shrill cries of Mina birds, is the month
when the birds gather together. A.B.L.II.184.

121.17 ဥပါယ်တမျှ — (ဥပါယ် P. upāya = approach, way, means,
expedient, stratagem, artifice; တမျှ ? တမျှ = a rule,
line) a kind of means, stratagem. ဥပါယ် for form see

ပရိယာယ် N. 20. ဥပဿာန် is popularly spelt ဥပဿာန် where တန် = a kind, sort, suggesting that one scheme after another is tried.

စာဂုဏ်ပုဂ္ဂိုလ်တို့သည်လည်းကောင်း၊ ဗုဒ္ဓလည်းကောင်း၊ တရားစွာ၏ ဥပါယ်တရားနှင့်
လည်းကောင်း the brahman Canaka was well versed in the three

Vedas, and was also clever in devices. Yaz.50. မဟာသမ္မာ
ဗျက်ဝံ့ရှုတရသောဥပါယောဂျီဝိတံမိမိ I have thought out a
stratagem that will lead to Mahawthada's downfall. Mahaw.

Z.I.132. ထိုအခါ၊ ဇင်အိမ်တော်၌ မညာဌိသော၊ ညပါယ်တဖျဉ်းလိမ္မော်သော
 ကျေးဇာဏသည်ရှိ၏ at that time in the royal house there was
 a clever parrot who was good at artifices. Th.S.D.I.228.

သောဏ္ဍိယသမုဒင်ကြီးလှည့်ပင်သမီးကြွလာသည့်အတွက်အဖေ့သဘောရှိ
 ချုပ်ပါလာတယ်ဆိုတဲ့တိမ်းရှောင်လွန်ဒေသင်းမီးလျှင်ချောင်းမောင်းပျံ့သကဲ့
 ကိုကြည့်လေအံ the princess had stayed away for so long that
 king Thohtithena began to suspect her; and he, by some
 means, slipped away and hid himself and spied on her behaviour.

SxDxWx112x S.D.W.112.

121. 20 သရဲရေလား: — also သရဲလား: ရေလား: (သရဲ = a rose apple tree.

၆၇ = water; သွားသွား (to go) to go among the rose apple trees and on the river; သွားသွား (to go) to go on a pleasure trip in the wood and on the river.

သူၣ်ခိၣ်ဝဲၣ်သၢဝဲလၢ:ဂျၢလၢ:တောၣ်ကတၢ:သွၣ် the noble
king went on a pleasure trip on the river and in the woods.

Khyin. Py.Z.I.3. (အင်းဝကောင်းစားစဉ်က) ဘုရင်မင်းတော်တို့သည်လည်း
ရေလားထွက်ကြသောအခါ ဖျံချေရာမှာပင် (အင်းဝဆိုင်ကမ်း) ဖြစ်ပေလိမ့်မည်
when the kingdom of Ava was at its zenith, this place

(the landing place at Ava) would be where the kings left for their pleasure trips in the woods and on the river.

W.O.B.No. 77: 271.

122.1 ဖြည်တမ်း ။— (ဖြည်သည့် = to sound; တမ်းသည့် to long for) to bewail, lament. Cp. ဖြည်တွန် to grumble, scold; တမ်းတ to long or yearn for.

တီးတွတ်သည်တမ်း၊ ရှေးတိုင်းလွမ်း၍ murmuring and lamenting
longingly over (her absent husband) daily. Yathod.Py.4.
ငါ့ကိုမတွေ့ရသောငါးမသည်ငါးအားအသားတပါးသောငါးနှင့်ပြောပြနေလေ၏
ထင်၍၊ သောကဇာတ်မည်ကို ပုညနိဗ္ဗာန်၍ ခိုးဝါးကြောင်းနှင့် ငါ့သည်တမ်းငိုလွှားနေ
ရာ (while the male fish) was weeping and bewailing, I am
more distressed with the thought that the female fish be-
ing unable to find me, will think that I have been enjoying
myself with another female fish (than at the thought that
I am to die). Kandaw.My.Com.80. မြို့မတံခါးပေါင်း၊ မောင်းမမိဘုရားတို့
ကြားလေလျှင် - ငိုလွှားသည်တမ်းသောအသံသည် နန်းတော်အလုံးလွှမ်း၍ တက်၏
when the ministers and attendants and queens heard it,
the sound of their wailing and weeping rang throughout
the whole palace. Sanda.Py.Z.13.

122.11 သဗ္ဗေသန္တရာလှူ — (သဗ္ဗေ = the rose apple — the S. island or
Zambudipā. See သဗ္ဗေ N.6. မန္တရာလှူ P. mandala = a circle, a
round flat surface) within the ambit of Zambudipa island —
in Zambudipa. See မန္တရာလှူ N.115.

သရေမြို့သည် အခြားမြို့များ၏ အထက်တွင် ရပ်တည်သောကြောင့်
Amarapura
city, the crown of other cities in the whole of the S.

island. Shwenan.96 — မကွလ မြေပြင်နယ်တစ်ခုလုံးကို
 I shall travel all around the earth. Kaw.Py.Z.20. ကုသိမရဌ၊
 မကွလ ဂုဏ်ရှိမ်းမြို့ပုသိမ် Bassein town which would quell any
 hostility on the surface (of this earth). Up.Th.H.I.45.
 ဟေဝန်ဘုရားမကွလဒေဝီလှည့်လည်လုပ်ကိုင် king Ogre who ruled over
 all the forest. Einda.Z.I.27.

122.18 ရှိရ်ရ် — (ရှိရ် = a palace; ရှိရ်သည် = to appropriate, in-
 tend for) one that is designed for the palace; a crown
 prince, an heir apparent to the throne. Cp. ဝားရ်ရ် earnest
 money. N.116. ဟင်းရ်ရ် that which is for making curry.

Also ရှိရ်လျာ; also spelt ရှိရ်ရ်

ဒေါ်မေရ်ရ်ရ်ရ်ရ်ရ်ရ်ရ် O prince of the Eastern House
 and heir apparent to the throne, please listen to me again.

Pal.Eg.30. ဟာဘဲယား၊ ဆဲရဲငြားလည်း ပွင်းထားရှိရ်ရ်ရ်
 ဟာရ်ရ်ရ် - - though other children called him names as "you
 fatherless child", the heir apparent to the throne, and
 the future king, pretended not to hear them. Zanak.Py.13.

ညဟရ်ရ်ရ်ရ် make successor to the throne. A.B.L.II.
222.

122.19 သညာ — P. saññā sign, token, mark — name.

သဘာရဟာ၊ တွင်တသညာ၊ လေးဝါတာကို the four verses that
 are known by the name of satāraha (lit. worthy, precious).

Thuta.Py.43. ဘွဲ့မည်သညာ၊ မည်သညာ၊ ကေသာ သိရ် the name by
 which she will be known shall be Kethathiri. Keth.Z.17.

Also M.R.W.591. Maha.My.Py.15.

122.20 မိမိရ၍ — reduplication of ရ၍ (ရိသည့် = to get hold of; ရသည့် to get, obtain) completely, thoroughly.

ဋီကာကျော်ဝါဒကို... မိမိရ၍ မလဲစဉ်... သောတုဇနတို့အား လွှဲ-
သည့်ဟု ဖွတ်ထင်ရလေအောင်... ငြိမ္မာဏအားလျှော့ချဘူး... without first
taking the trouble of getting a comprehensive view of the
famous commentary, he tried to write of it in a way that
might give a wrong impression to the readers. A.Th.D.148.

122.20 ဘုန်းဟေ့ — (ဘုန်း = a glory, splendour, power; ဟေ့သည့်
to have. O.B.ဟိ Ins.11. and Yaz.1) to have glory,
splendour or power. ဟေ့ — for form cp. အောက်မီ အောက်မေ့
N.18.

ခေါ်ချောနုလတော့၊ စောဘုန်းဟေ့နှင့် the glorious crown and lord
of the people. Nana.Py.74. Thu.Thu.Py.30. သားဘုန်းဟေ့ကို အိမ်ရှေ့
ခွင်သည့် မဟုတ်လော had not (the past kings) entrusted their
glorious son with the Eastern palace! (appointed successor
to the throne). Mani.Z.17. Also Kaw.Py.Z.18.

123.4 ကိမ္ဘာဇာသည့်... မယ်ဘဒ္ဒါသည့် သစ္စာ စကား ဆိုလော့အားကြောင့်...

Bhaddā - a woman of Kimbila; she was the wife of
Rohaka. She became famous in the city as a virtuous woman
and was admired even by the gods.

One festival day, while her husband was away in Takka-
silā on business, she greatly longed to be with him. The
spirit of the house conveyed her to her husband and from
their union a child was born. Her virtue was doubted by
her relations, but she convinced them by arresting a flood

with an "Act of Truth". See D.P.P.N.II.353 and Vv.II.5.

123.15 ဝကောဝောဝ်းဗန် "— to make an allusive remark. See ဝကောဝောဝ်း
ဗန် N.43.

123.18 ဒန္တာရီ "— also spelt ဒန္တာရီ and ဒန္တာရီ ? a fable, fiction.

~~ExxxEx~~

According to W.L.D. the word ဒန္တာရီ derived from the name of a princess called ဒန္တာရီ Dantāsīri, the daughter of a wealthy man named Mahavatanamantari, in Pataliputta, during the reign of King Dhammapāla. When she became queen, as the story goes, she made up a great number of fables. See W.L.D.186; but, ^{neither} ~~either~~ the name Dantāsiri ^{nor} ~~or~~ Mahavatana-mantari could ~~not~~ yet be found elsewhere.

123.19 ဝေဝိယ "— Cetiya — also known as Apacara, a king ^{of the} ~~often~~ first kappa (first age), in Sotthivatī city in the Ceti country. He was endowed with four supernatural faculties - walking in the air, being guarded by four dewas, diffusing the fragrance of sandalwood from his body and the fragrance of the lotus from his mouth.

When he was a prince he had promised to appoint as his family priest his fellow-student Kosakalamba, brother of the royal Chaplain Kapila, when he should become king. But when Apacara came to the throne, Kapila obtained the post for his own son and became an ascetic. When the king realised what had happened he offered to get the post back

for Kosakalamba by means of a lie. Kapila protested, because lies had hitherto been unknown in the world; but the king persisted in his desire even in spite of Kapila's warning, and seven times in succession uttered a lie to the effect that the post of chaplain belonged by right of seniority to Kosa, and not to Kapila's son. At the first lie, he lost his supernatural faculties and fell to earth, and with each succeeding lie he fell deeper and deeper into the earth, until the flames of Avīci seized him. He was the world's first liar. See D.P.P.N.I.113; and also Cetiya-Jātaka.J.III.271-76.

123.19 မုသာ: "— also spelt မုသာ and မုသာ: P. musā = falsehood, lying.

မုသာ: မှ ရှောင်ကြည်လျက်ဆိုတုံသည်ကား သီလဝါရမီဖြည့်သည် မည်၏
avoiding falsehood in speaking means fulfilling the virtue
of righteousness. P.R.W.80. မင်းတရားလည်း မုသာ: ခွင့်အာဇာနည်
ခွင့်ချက်တွင် အာဇာနည်ကို မထောက်မထား ကိုတောက်မောကြောင့် ~~fixtail~~
~~fixtail~~ the king being afraid of
having to tell lies, chose disgrace rather than tell lies.
Pon.Taya.88. မုသာ: မပါလက်မချော။

123.20 စဉ်းလဲ "— (စဉ်းသည်= to chew; လဲသည် ? လည်သည် as — and
ညှိ were alternative spelling in old Burmese - to be well
versed, understand) to be well versed in chewing - i.e.
to be cunning, crafty, deceitful. Also စဉ်းလဲစဉ်းစား။

စဉ်းလဲပန်းတိမ်ပင်အွယ်ကျိမလည်းမြန်လှသော၏၊ မခင်မာသို့

though a crafty goldsmith may swear that (the ornament is real gold), the people won't wear it when it loses its lustre. Para.Py.53. ဂိုသ္မတဝိတသန်ပူဇော်မှန်လျက်မိတ်ခွန်သားအေးနှင့် မပေးဘဲလွန်စဉ်းလဲ မှီ in spite of our respectful offerings and prayer, you were cunning enough not to give offshoots such as sons and grandsons. Ko.Py.7. တောင်စဉ်းလဲ၊ ချိန်စဉ်းလဲ၊ သူ့ခြံကတို မိန့်ကို ရှောင်ရှားစွာသာ... only when you avoid the way of rogues who are deceitful in basket (measurement) and weight. Kyab.Taya.II.84.

ဘုရားလောင်းလင်ရှားရှိစဉ်းလဲစဉ်းစား တရားပြုသော သူတို့မည် သည်မရှိကုန် when the embryo Buddha was there (as a judge) no one would ever fabricate and bring up any false cases. Y.W.D.91. စဉ်းလဲစဉ်းစား၊ သစ္စာမစောင့်၊ မအောင်မြင်လှသည့်သူဖြစ်လျှင် if he were a crafty, faithless and habitually dishonest person. Mahaw.Z.I.64.

123.22 လမ်းပန်း ။ — (လမ်း = a path, road. See လမ်း N.9; ပန်း = lit. a flower - here it is reduplication of လမ်း as in လင်းပင်း fr.လင်း = to be clear, plain; လည်ပတ် fr.လည် = to be well versed in, understand) a road, path, way.

Cp. ကွမ်းပန်း၊ လမ်းပန်း၊ ဆွမ်းပန်း၊ ဆိုင်သိသကဲ့သို့... ဝါစာသိလိမ့်လျှင် သာဓုစသည့် like the word ပန်း in ကွမ်းပန်း betel leaf, လမ်းပန်း a road, ဆွမ်းပန်း offerings of food, it is only a euphonic particle. K.L.D.340.

သွားဘုံသောဌ်၊ လမ်းပန်းရှာသည့် to reach there, (the elephants) looked for their way. Utena.Py.40.

123.24 မိုးကြိုးကျားသာ: — lit. "thunderbolt and tiger's flesh" —

an exclamation of surprise, amazement etc. also ကျားသာမိုးကြိုး

A few other similar exclamations are အလှိုလေ ah! အမယ်လေ

mother! တောက်တဲ tuctoo! (the large crowing lizard).

ပလုပ်တုပ်တုပ် tom-tom! ဘုရား Buddha! See also ဥဌာရေ

N.23.

မိုးကြိုးကျားသာ: တဆံညှာဂိုဏ်းကရိပ်လှိုစိမိမိ Alack! I dare not entertain love towards you even as much as a hair (because he is the servant and she the mistress). Bawa.Py.Z.12. ကျားသာမိုးကြိုး

ဝါရိုးမဝါ၊ အဝါကြီးဝါလို့၊ ဘွယ်ပါကော၊ — — Good gracious! your

boast is extraordinary: must you boast so much! Yama.Yag.

I.24. မဆိုးစမ်းမဆိုးကောင်းကြား (ကျား) သာမိုးကြိုးဆိုးလို့မှ ထွက်ပလေ

Goodness! you have the impudence to say such a thing which shouldn't be said at all. A.Th.D.361.

123.24 ခုရက် — P. naraka = a pit, another form of Niraya i.e.

purgatory, a place of torment for the deceased. For form

see ကရက် fr. khaka, golden (umbrella) N.115.

ခုရက်မီးလျှံငရဲထဲဝယ် in the blazing fire of hell. Thuta.

Py.38. ကုသိုလ်လေကြီး ယှဉ်ဖို့စီးလေမှ၊ ခုရက်သို့မရောက် only when one rides on the currents of meritorious deeds (does meritorious deeds), one will not go to hell. Nemi.Z.91. Maggha.Lin.190.

ခုရက်ဘုံမတကဏ္ဍိကန္တာကုန်တော့၊ တာယာဟန္တသညဂါမ္ဘဝါကယကြောင် because of this urge of lust and craving, we shall never come up from hell, not even at the end of the world.

Yethe.Py.Z.24.

123.26 အတောအတွင်း — (တောသည် ? to play the interlude on a musical instrument; interlude; အတွင်း within, during) during interval, meanwhile, See အတောအတွင်း N.128.

"စေတီယင်္ဂက" စကားပြောပြီး လောလိန္ဒရေကြသည် အတောအတွင်း... ရန်ကုန်ဂေဇက်စေါ် အင်္ဂလိပ်စာတင်စာ၌... လယ်တည့်စာတော်တည်းဖြတ်သည်ဟုလည်း စေတီယင်္ဂကတို့ ဘုရားစိုးစံကြသော လောလိန္ဒတော်မူကြောင်း ဟုလည်းကောင်း တော်မူသဖြင့် while the affair of the pagoda platform was being discussed by the people, an English newspaper called "The Rangoon Gazette" wrote that the great Ledi Sayadaw had no objection to the wearing of shoes on the platform of the (Shwedagon) pagoda. Th.Th.W.D.II.174.

124.7 ခုနစ်ရာလေး ဆယ်ရာလေးဖြင့် — alluding to the eleven kings elected by popular wish in the beginning of the ten previous ages and of this age.

According to the Buddhist cosmographers, the present world will have sixty four ages. In the beginning of every age, the people would be righteous, honest, and simple, living to an extremely old age. Gradually, degeneration would set in entailing the election of a king to exercise control over the dishonest and wicked people. Gradually too, the term of the people's life would decrease; the people would thus live up to only ten years, near the end of ~~the~~ age, when the wicked ones would be destroyed by poverty or strife or pestilence, whereupon the remaining would become righteous, honest and simple again. The span of life would increase and another new age would begin and go through the

usual
~~usual~~ course of degeneration. Ten such ages have gone
 by, and we are now in the eleventh; the kings of Burma
 were often addressed as the descendants of the popularly
 elected eleventh king. See Kala.Yaz.I.12-20.

124.14 ချေငံ — (ချေသည် to reduce to small particles, ground;
 ငံသည် ? ငံသည် = to be enough, sufficient. See ကံင် N.78
 to reduce sufficiently to small particles, i.e. to be
 accomplished tactful - usually applied to speech. Cp. ဂုဏ်
ဂုဏ် to be on intimate terms; လောက် to be quite
 sufficient.

ပီယဝါစာနာဗဟိဒ္ဓိသာယာချေငံ with appealing, pleasing
 and winsome words. Pyin.W.Py.92. သင်တို့စကား မချေငံသောကြောင့် ဂို
 သည် ဖြစ်သော်လည်း ဝတ်စားစား ဂိုစကား လွှတ်လည်ချေငံစွာ ဖြစ်လောင်း မြောဆိုချေငံ
 it is only because you have not been tactful with her; go
 again and seduce her with pleasing words. Mahaw.Z.I.147.
 ခန္ဓာဒိန္နာလည်း သာယာချေငံသော စကား ဖြင့် အရှင်သာ အာဇာနည်အား အ
 ဘယ်အကြောင်း ပြောလော့စကား မဆိုဘဲ ရေပါသနည်း Dhammapadā said
 in a sweet and pleasant manner, "My lord, what have I done
 to cause you not to speak to me?" Z.P.K.351.

124.15 စံခင်း — (စံသည် to live, dwell; honorific; အခင်း = an array,
 a place) the dwelling place, residence. See လှုပ်ခင်း N.22.

သေဌိကဝင်း သူ့စံခင်းမှာ လူမျှင်ထွက်ဝင်သဲလိမ့်ချ the compound
 of the wealthy man's dwelling place was the scene of a
 bustling crowd coming in and going out. A.B.L.II.13. သံဝဂ္ဂ
 မင်းစံခင်းနိုင်ငံကို the country in which ruled King

Thanwara. Kaw.Py.Z.14. နောက်နောက်ခံစား၍ ငွေရင်းသို့သိတင်းသုံး၍ အချိန်တန်ဖိုးပြန်လွှဲစေလှောင်း။ I (respectfully advised) him that it was time to return to his native place and pass his time there. Maha.My.Py.60.

125.9 သမိုင်း(စိုက်) — (သမိုင်း possibly a byform of သမိုက် tradi-
tion. P. Samuta = consent, that which is generally
accepted, tradition, lore. For ဝိုက် and ဝိုင်း forms, see
ဒိုင်း N.97) to call, name. Cp. မကိုင် pron. makai ?
P. makuta: crown; ပိုက် ပိုဒ် pron. pai? P. pāda = a
verse. ဝိုက် and ဝိုင်း are interchangeable, as in ကိုက် and
ကိုင်း to bend down; ဆိုက် and ဆိုင်း to rest, stop;
တိုက် and တိုင်း to measure, compare; ဝိုက် and ဝိုင်း ; to
be circular, round; ဒိုက် and ဒိုင်း to be full. Cp. သမိုင်း
in သုဝဏ္ဏသမိုင်း N.130.

သမိုင်း is popularly associated with pagodas,
monasteries, temples and towns, e.g. ကျိပ်တီးရိုးသမိုင်း the
legend of Kyaikhtiyo pagoda; ပဲခူးသမိုင်း historical account
of Pegu. See also သမိုင်းဘွဲ့ to open (make) the history of
N.136. U Tin/ defined the word သမိုင်း as any account
relating to pagodas, caves, monasteries, rest houses and
bridges, written for posterity, either in verse or prose.
K.B*.Th.33-34.

ကောသလတိုင်းသမိုင်းအညွှန်း မဂ္ဂ according to the
historical account and relying on the custom of Kawthala
country. Maggha.Lin.275. မြတ်တော်တရားဟောထုံးတမ်းရှိရိုးသမိုင်းတိုက်
he put down (his name) on record as one of the officials

in conformity with the ordinary custom. Utena.Py.218.

125.13 ကြေးထမ်းကြီး ။— (ကြေး = copper; property, money; ထမ်းသည် = to bear, carry on the shoulders; ကြီးသည် = to be big) one who has to bear heavy taxes.

ကြေးထမ်းကြီး ငယ်ဆိုသည်မှာ၊ သာသမေခေတ်တော်များများ ထမ်းရသူကို ကြေးထမ်းကြီး ခေါ်သည်။ ၎င်းပင်သာသမေခေတ်တော်နည်းနည်း ထမ်းဆောင်ရသူ ကို ကြေးထမ်းငယ် ခေါ်သည်။ The word ကြေးထမ်းကြီး means those who have to bear much Thathameda money (money levied by the royal authority every ten years, now every year in U.B.) are called ကြေးထမ်းကြီး = the principal tax payers; and those who have to bear very little are called ကြေးထမ်းငယ် the minor tax payers. Records Notes 36.

125.21 ဧကရာဇ် ။— Prob. for ဧကရာ or ဧကရာဇာ P. ekarāja = sole monarch. For form cp. ပုဏ္ဏမိန် N.82. ရာဇ်မိန် N.119. ရဇ်မိန် N.152.

ဧကရာဇ် တည်ရာဇ်မိန် ဧကရာဇ် the sole monarch, king of all the hundred kings, who built the royal city (of Ava) for the second time. Shwenan.16. မင်းမင်းအပေါင်းဗုဒ္ဓပါလိ လူမျိုးဧကရာဇ်လေသည် the greatest king of all the people, to whom every king pays his respects. ^{Gita} ~~XXXX~~ 12. ဘုရင် ဧကရာဇ် sole monarch. Saungpa.24.

125.22 တိုင်တန်း ။— (တိုင်သည် to appeal to, report to; တန်းသည် to have the mind extended to or fixed on, as in စိတ်တန်း ;

or တစ်မှန်း : to intend , aim at) to call on to notice, call to witness. Also တိုင်တော and တိုင်တည် esp. to deities.

ဇေတုတိုင်တစ်မှန်းမိန့်တော်ဉာဏ်မာဂ်ကျန်းပျောက်ပျက်စေ when (Buddha) called the Earth to be his witness, the atrocious spirit Mara completely disappeared. K.L.D.252. ဤသို့လေ့ရှိတိုင်တစ်မှန်းခဲဗြဲသောနတ်ဂျီဘီလူးဂျီအပေါင်းတို့သည် those dangerous spirits and ogres to whom I had appealed. A.B.L.II.74. တောစောင့်နတ်ကို - တိုင်တစ်မှန်းခဲဘူးပါတယ် I vowed to the guardian spirit of the mountain (that if we should be saved, I would make homage to him) Padu.Py.Z.16.

125.24 အတယ်အရာ "— (အတယ် = certainly; အရာ = a mark) quite certainly. See အတယ် N.71.

ဤသည်နတ်ဟူအတယ်အရာမသိသာလျက် without quite certainly knowing that this is the story. Kutha.Py.49.

126.15 ဘဒ္ဒကပ္ပ "— (ဘဒ္ဒ P. bhaddha = excellent, auspicious; ကပ္ပ P. kappa = period, world) the most excellent period or world, as it is distinguished by five Buddhas in succession: the present period or world. The other kappas are sāramanda - four Buddhas; vara - three Buddhas; manda - two Buddhas; sāra - one Buddha; and Sunna - none. See B.D.W.5. and P.P.K.83-84.

ဘဒ္ဒကပ္ပဇေတုစာဂြိုဟ်တော် in this excellent world. Nemi. Ng.Py.1. ငါးဆယ့်ငါးရာသီသောဘဒ္ဒကပ္ပာယုဂ်ကြောင့် the world in

which five Buddhas attain enlightenment, is called bhadda. Pal.Eg.7. Also ~~Sh.N.D.14.~~ Sh.N.D.14.

126.17 တံတွာ "--- also တံတွာ (? Skt. ta-tva- = true nature, truth, reality - See U Kyaw Dun's, Ko.Py.Com.40.) custom, way, law, characteristic.

— ဖြစ်ထိုက်သောစဉ်းစဉ်းတို့ကွယ်ရာကွင်းတံတွာ (the customary practice, proper to the king of a country. Nemi.B.Py.129. လူတို့တံတွာ၊ အမှီမှာလျှင်အရာချစ်လေ၊ မှတ်အပ်လေ၊ people should remember the established truth that it is most important to have something on which one can depend. Dhap.Py.40. ရွှေမြို့တံတွာ၊ လွန်သာယာ၏ as is the way of royal cities, this city is very beautiful. Einda.Z.I.19.

ရတပေါင်းညီညွတ်တောင်းပန်ထားရာတံတွာငါးချုံ လူလတ်တုံခြင်း... as the dewas had uniformly requested him (to go down to the earth), he looked for the five usual signs (of a dewa's death). Buri.Z.Py.59. မိန်းမတွေက၊ များတံတွာကား၊ ပညာမရှိ၊ အကျင့်ဆိုး၏ as is their nature, women are generally stupid, and wicked. Maggha.Lin.242.

126.18 ယမမင်း "--- Yama, the god of death who always passes his sentence according to deeds done during life. Birth, old age, illness, punishment for crime and death are regarded as his messengers, sent among men as a warning to abstain from ill and do good. The nirayas (different kinds of hell) are his abode, and all samsāra (the sequence of existence) is considered as subject to his rule. He is a good king. See D.P.P.N.II.680-1.

127.2 မဟာလ္လိ P. mahallika = an old woman. For form cp. တုဿိ

P. Tussita the third celestial abode; P. vepulla = Webula mountain.

Cp. with this passage: ကညာချင်းဗြဟ္မာဝိသုဒ္ဓိကုဗ္ဗိယံသောတေနိမဟာလ္လိ
မူကေသီဂိုတံစင်္ဂြောဟိန္ဒြိယံ if a maiden ruins another (the
sinner) will have to pay for her sin two hundred viss
of copper; if she is an old woman, her hair should be
shaved and she should be exiled from the country. Atta.
Dham.32.

127.5 (ဗုဒ္ဓိပေါ်ဝဉ်) တောင် --- a congregation, society --- a place.

ပေါ် and တောင် are perhaps both corruptions of ဘဝ P.
bhava = state of existence.

လူ့ဘောင်နှင့်နတ်ကျွန်းဂြဟိတ in the two worlds of human
beings and dewas. Thanwe.Py.29. မြန်မာတောင်မြေ the Burmese
country in Zambudipa. Thakhin.Hb.Eg.1. သမုဒ္ဒရာ ယဉ်တောင်
on the expanse of the ocean. Widh.Py.42. ငြိမ်းသောတောင်တွင်
မြေပြောင်ထွန်းစူးသောတာလဆူ like the brilliant moon
among the stars. A.B.L.II.380. ဂြဟိတောင်လုံး၊ မှောင်တုံး
ခင်ညွန့်သော် when all the light quarters are darkened
as if pervaded by ink. Padesa.8.

127.14 ဝလာ --- P. valāhaka = cloud — hence the sky. For form
cp. ပကာ P. pannākara N.51.

မိုးလယ်အာကာသဝလာတို့ the dewas from Heaven, in the
middle of the sky. Ut.Taw.108. ပုလ္လမာတွင်ဝလာမြေနှင့်

ပဟကင်း၍ the full moon totally free from clouds and
mist. Omma.Py.12. အာကာသ သို့ထက်ဝလာ နှာပျဉ်စိတြာ ကွယ်အံ့
တော့လေ: the moon up above in the sky may disappear
(yet I shall still love you). Tetat.19.

127.21 ခုရာသိန် — (ခုရာ P. nara = man; သိန် ? P. Siri = splendour,
glory, as in ဂိန် fr. giri = mountain. N.81.) splendour of
men. Cp. နုရပတေ fr. P. Narapati = chief of all people;
နုရသိဟ P. narasiha = lion of all people;
နုရသိဟပတေ P. narasīhapati = chief and lion of all the
people — king.

ဗညုဂြင်ကုဒိန်၊ ခုရာသိန်မူ - king of all kings, splendour
of people. Wila.Maw.9.

127.23 ဉာဏ်တြံ။ — (ဉာဏ် P. ñāna = wisdom, intellect; ဩ =
ဩ = to be thin, lean; changed to ဩ. rhyme with
the following words ခုံ and တုံ. See တွေ: for တွေ N.36
and Introduction) intellect is thin — or impaired.

Cp. ပစ္စည်း ဖြာတုံ၊ ရွေ့၊ ရွေ့၊ ဩလျက်၊ မကုန်၊ ဩ၊ တုံ၊ ဆင်းရဲကို
our gradual loss of property and limitless poverty. Thu.

Tha.Py.39. ခန္ဓု၊ မစုံ၊ ပညာတြံ၊ တုံ those who are blind and
thin in intellect (stupid and dull). Thanwa.Py.53.

သနားခင်သူ၊ စိတ်တြံ၊ အောင်၊ ရွေ့၊ ဩ၊ လျှာ၊ ဩ၊ လျှာ - to make this
girl miserable (the god of rain) displays patterns of
lightning. Senhaya.39.

128.4 ဇနက္ခပုံထုံးပုံနုဗဟိ... မေခလာဒေဝါယုတိတယ် - When Mahājanaka (the
Bodhisat) was sixteen, his mother gave him half the

the treasure, and from Kālacampā, he embarked on a ship going to Suvannabhūmi for trade. The ship was wrecked in mid-ocean, but nothing daunted him, he swam valiantly for seven days, till Manimekhalā, goddess of the sea, admiring his courage, rescued him and placed him in the mango-grove in Mitthilā. See D.P.P.N.II.492-493. and J.VI.19-24.

128.5 ကမ္မာငှ် "— (ကမ္မာ Skt. karman: P. kamma = action, work, deed - fate; the result of an act done in a former birth; ငှ်သည့် to draw, pull) fate draws - usually towards suffering destruction etc. to be fated, doomed.

For form cp. ငှ် N.7; ငှ် N.21.

လေးပါးပယ်ခွင်ကမ္မာငှ်သော်လေဒ်ဘယ်သိုတာခိုင်မြဲအံ့ if you are doomed to go to the four states of punishment, how can (your knowledge of) veda prevent you from going there! Buri.Z.Py.34. မင်းဖြစ်စွာလည်းကမ္မာငှ်တို့ကိုယ်သက်စွဲက... ဆင်္ဂါထူးလည်းညှိုးသောသည်သို့ you may be a king: nevertheless when your fate breaks and pulls you to death, your wonderful splendour will just fade away. Thu.Hmy.Py.45.

Other combinations are ကမ္မာကုန် to die. Kala.Yaz. I.261. ကမ္မာစီရင် to be destined, fated. Temi.Z.58. ကမ္မာဆော် urged by fate. Mahaw.Z.I.213. ကမ္မာယွင်းယို to be unlucky, ill-fated. Utena.Py.71.

128.6 အဝဲကော "— (အဝဲ state, position: See အဝဲ N.24;

ကောသည် to be in vain, of no avail. See ကော N.28)

left high and dry. See အခြေပျက် N.24.

128.8 အားသတ် — (အား = strength; သတ်သည် lit. = to put a stop to. See အားသတ် N.89 but here it is used in the sense 'to renew' as in အားသတ် N.114) to renew one's vigour, exert oneself. သတ် seems to be a variant and survival of the older pronunciation of သပ် e.g. ချတ် and ချပ် = to live. Ins.63.

သတ် has probably been substituted for သပ် for the sake of rhyme. The substitution may have been the more readily made from the knowledge that the older pronunciation of အပ် was closer to အတ် than the modern pronunciation. See ဆပ်ဖြစ် N.108.

128.10 အတောသတ် — (တောသည် to play an interlude; interlude. See အတောအတွင်း N.123. သတ်သည် to put a stop to) to put a stop to the interlude; to stop, come to an end. Also တောသတ် ceaseless, endless. 152.

အတောသတ်အကြားဂုဏ်လေအောင်ထပ်ခါထပ်ခါ you go on talking with ~~endless repetition~~ endless repetition so as to make me sick of it. Buri.Py.Z.96. Sanda Py.Z.5. —
 သို့သောသောသတ်က ဖြေကြပ်နိုင်ဘူး I cannot control or curb (my anger) by trying to forgive ^{one} (who has fallen in love with my daughter). Sakya.Py.Z.23. ကာမဂုဏ်အာရုံကြောတောသတ်လေး (my work) will not be finished if I hanker after these sensual pleasures. Thaton.Py.Z.177.
 Also Pondaw. Py.Z.144. Sawmya. Py.Z.13.

128.21 စိတ်အိုက် — (စိတ် = mind; အိုက်သည် to feel close, hot) to feel distressed, or worried. See အော့အန်စိတ် N.60.

အိုဇာအမိုက်ဖွာ၊ စိတ်အိုက်လှိုင်ဖြေမဂ္ဂင်သေလျှင် အေးလေ ၊
I, this foolish girl Oza, am in distress and sorrow;
only death would relieve me. Byat.Py.Z.15. မောင်လူအေး
စိတ်အိုက်ဂျိလာဖါခေါင်းတခေါင်းလုံးရှုပ်ထွေး၍ရေစာ Maung Lu E
becomes worried (because he is used to finish his work)
and feels confused in his head. W.O.B. No.80.10.

128.21 အမျက်ရှူ - ရှူ — (မျက်သည် to be angry: ရှူသည် = to prop up) to prop up by anger i.e. harbour resentment, or ill-feeling. Syns. စိတ်ချ၊ ခွလုံးချ၊ အော့အန်

ရှေးကအမျက်ရှူလုံးသည် "တစုညီညီအညီအညီ" all the people unitedly harboured resentment towards him for his past actions (he had killed many people for his food)
Thuta.Py.98. ဝလာဏ္ဍုန်ဝယ်အစချိန်မပြုဘယ်ရောမန်ချလေသိ
the god of rain hasn't begun his work yet; I wonder, what makes him bear such resentment towards (the world).
A.B.L.II.204.

128.22 ဗြဟ္မဒါတမင်းသားတို့ ဂိုဏ်းတော်သွားကို တရားခွင့်သက်သေတင်ပြီးလျှင်
Once upon a time, Brahmadatta, when he was reigning in Benares, had made his son viceroy; but when he saw his son's great glory, he became suspicious, lest of his son's loyalty. So he ordered his son to leave the ~~kingdom~~

country and stay wherever he pleased and not to return till his father's death.

The prince complied, and after saluting his father, went out and proceeding to the Yamunā river built a hut of leaves between the river and the sea, and dwelt there, living on roots and fruits. See Bhūridatta-Jātak.J.VI. 80.

129.4 ဝါသနာ — P. vāsanā = that which remains in the mind, recollection of the past, impression - natural bent, inclination, aptitude. ဝါသနာ appears in such combinations as ဝါသနာကြီး၊ ဝါသနာထုံ၊ ဝါသနာပါ၊ ဝါသနာရှိ။
 ဝါသနာဆိုး၊ လိုမိုး၊ မဝိုး၊ မောဟကြီး၊ မား၊ လင်ယောက်ျားအား၊ လေးစားမနာ၊ မြတ်တတ်စွာမိ those women of vile inclination, and excessive folly, are apt to treat their husbands disrespectfully. Maggha.Lin.244. အဂ္ဂိယအာလုပဒ္ဓိအဝင်္ဂဝါသနာကွဲကြီးသောသူသည်... အဂ္ဂိယအာလုပဒ္ဓိသာစိတ်သွား၍နေ၏ those who have been imbued with a predilection for alchemy, will have no interest in anything, but alchemy. B.D.P.49. သဒ္ဓါကြည်ညိုခြင်း ဝါသနာပါစွာပေးသောသူမကောင်းသောကြောင့်... သူဆိုကိုတပိုင်းကြောင့်လှူ၏ as he had a noble heart and a natural bent to generosity, he tore his loin-cloth in halves and offered one to (Pacceka Buddha). P.R.W.121.

129.6 စိတ်(မ)ငြိမ်း — (စိတ် = P. citta, mind; ငြိမ်း ? for ငြိမ်း to feel ill-will towards, wish to injure) to feel ill-will

towards, harbour malice. ငြိ is changed to ငြီ probably to rhyme with the following word တို့. See တွေး for တွေ N.36 and Introduction.

အရှင်ငြိလည်းဂြိခိုးပုဆစ် - - - though her master bore resentment towards her, she only knelt down in great respect. Nemi.B.Py.8. တုလားမခိုင်ရခိုင်ငြိ to feel ill-will to the Arakanese, because he could not beat the Indians. Saga.6. အိမ်ရှေ့မင်းသားအားလျှံငြိဖြူ - - he harboured resentment towards the crown prince. Sanda.Z.9.

129.8 (ရုဝတိ)သင့် — to befall, come upon, take effect. သင့် appears in many combinations, e.g. အိမ်ကိုမီးသင့်သော် if the house catches on fire. Manu.29. မသိလျှင်ရုဝဒက် တထောင်သင့်စေမည် if you do not know (the answer) you will receive the royal punishment of one thousand strokes. Mahaw.Z.I.48. မင်းသားလည်း အေးဒက်သင့်လျှင် when the prince was hit by an arrow. Dewa.Py.Z.21. ဌာနထေးလွှင့် မင်းဘေးသင့်စွ် you will have to flee to another place; and royal penalty will befall you. Bedawun 74. ~~မင်းသားလည်း~~ Also ဌာနသင့် to contract malaria fever.

129.10 ကျပြီး(မ)ရပ် — (အကျပြီး - အ is omitted for metrical convenience as in ဖတ်ဖတ် for အဖတ်ဖတ် N.7. O.B. အကျိုး = good results, profit. Tib rgu = matter, reason; ရပ်သည် to be well cooked. See ရပ်ခူး N.33), to derive profit, good results.

ကျိုးနပ်ကြောင်းစဉ်ကောင်းကုယှဉ်၍... to observe righteousness, so as to get good results. Sanda.Py.52. — ဤထောပတ်သည်အကျိုးမနပ်ဘဲ မကုန်သင့် this butter should not be wasted. Z.P.K.581.

129.11 စုံမ ဖွက်တမ်း : — to play a game of guessing odd or even. The game is as follows: some one hides something in his hand, and lets another guess whether what he has in his hand is odd or even. But, here, the phrase has some hidden meaning.

129.13 ကျောင်းမတန်ခိုးမ : — lit. woman who cannot be stopped even by the convent, probably the phrase is ကျောင်းမတန်ခိုးမ woman not fit for the convent. တန် was probably written as it was spoken with an emphasis on တန် thus changing it to တန် e.g. အင်မတန်(တန်)ကိုဆိုးတဲ့လူ what an extremely bad man!' ကို(ကံ)ကိုက ကောင်းလွန်းလို့ because I was very lucky: တယ်ဆန်း(ဆန်း)တာကိုး it's very strange! လူ(လူ)ကိုက ဇောင်စပ်စပ်နဲ့ how clownish he looks! စာကိုမသင်(သင်)ချင်လို့ because he does not really want to study.

129.21 ဂုဇဝင်... ဆိုး : — (ဂုဇဝင် P. rāja + vamsa-lineage of king's history; as in ဗုဒ္ဓဝင် fr. buddhavaṃsa. Buddha's lineage; မဟာဝင် mahāvaṃsa lineage of the great, royal lineage; သီလဝင် sīlavamasa = lineage of the righteous one, Shin Thilawuntha; ဆိုးသည် to be bad.) to have a bad record in history. Also found ဂုဇဝင်စာင်၊ ဂုဇဝင်ဗျူဟာ

ကုရဝင်လုပ်ကုရဝင်ဂိုင်း။ See ကုရဝင်-ဂှည် the affair is long. 54.

မိဂိုင်းစွာကြောင့်သာလျှင်ကောင်း...ကုရဝင်စောင်ပေါ်...because of the evil woman (who has a paramour), the history of me this good king, will be misjudged (by posterity).

Ngwesein.Py.Z.98. ဘိုးမတန်၊ မျိုးမမှန်သည်ကောင်မလှယ်ကြောင့်၊ ရှေ့တွဲဘေ ကုရဝင်ညှိုးပါလိမ့်... it is this worthless and inferior woman who will dim the record of my beloved (husband's) history. Ngakyin.Py.Z.24. နောင်ဆက်မဲ့သူ၊ ဂုဏ်ထူး

ရှင်တောင်းတော်မူသည်ကို...မပေးရေဂျီသင့်မည်မဟုတ်၊ နောင်တော်ခန့်မှင်အစဉ်အမြှာ၊ ကုရဝင်လုပ်ကုရေမည် it will not be proper to refuse to give him (elder brother) the future successor what he wants, lest my elder brother should have a paltry record in history. Wiz.Py.Z.45. ဘုရင်မင်းဂုဏ်လှိုဏ်နှင့်ကာ အပ်လိုက်လေလောကဓါတ်လူဝံ့မြှာ၊ ကုရဝင်ဂိုင်းလေရှေ့နှင့်ရှေ့ you entrusted yourself to him, as he was a king; now my sister, your ^{she} history is very ugly (met with an ugly fate, because the king killed her and floated her down the river). Thaton.Py.Z.166.

129.23 ဂင်သီး — or သီးဂင် (ဂင်သည် ? to make noise, chant, as in ဂင်ကျူး၊ ဂင်ကြွေး၊ ဂင်ညောင်း၊ ဂင်ရှု to utter, chant, or twitter as a bird; သီးသည် to be capable of) to be capable of uttering - to be harsh, rude. See အာကြောင်း N.54.

သိက္ခာကြီး၊ ဝါကြီး၊ မထေရ်လောကနီးများကို ဂင်သီးမာမောက်၊ မလောကလေးစား၊ လျှောက်ခံမြှာ... misguided (he, the monk)

spoke rudely and haughtily in a disrespectful manner, to another monk, a monk of ten years standing and who was senior to him in years and service. Pon.My.42.

ထိုသို့ဆွေးကို၊ အရေးသိခွင့်၊ မမေးလင့်ဟု၊ သီးရင့်ကော၊ ဩးလတ်
ဘော၊ when he replied rudely: Don't come and enquire what you want to know about that wealthy man from me. Thu.

Tha.Py.24. ကော:သီးရင့်၊ ဩးမေးရင့်ဟု (she) spoke very harshly and haughtily. Bal.Py.3.

- 130.3 လူချစ်ချစ် — (လူ = a man; အရည် attributes, qualities; ချစ်သည် to be sharp) to have sharp attributes of a man i.e. to be competent, talented (to have outstanding qualities. See ဉာဏ်ချစ် to apply one's ingenuity 119. ပညာချစ် to be clever. 3. and in လူစေ့ N.2. ဉာဏ်လက်ဦးလွန်လှေ(ရည်)ချစ်သော၊ ဝန်ကြီးသတို့မဟာ အတုလ great Minister, Thadomaha Atula, who is a man of ingenuity and outstanding attributes. Kaw.Py.Z.11 Also လူချစ်ခြင်း to be distinguished, in attributes. Po.Py.Z.11. လူချစ်ဦး to be men of keen intellect. Settaw.Py.Z.57. လူချစ်လှ to be talented. Yethe.Py.Z.6.

- 130.4 သုဝဏ္ဏသံပိုင် — (သုဝဏ္ဏ P. Suvanna, lit. - gold - Thuwunna country; see သုဝဏ္ဏသံ N.1. အသံ = a sound, voice; ပိုင်သည် to divide, sever) that whose sound divided becomes Thuwunna, i.e. that which is called Thuwunna.. U Kyaw Dun equated သံပိုင် with သမုတ်ဝှံ = to be called, named.

Ko.Py.Com.145, if it is so သံပိုင် must have the same root as သံပိုင် N.125. And there is also a kind of verse ~~xxxxxxxxxx~~ called သံပိုင် which forms an epilogue to a ပျို့ပျော့ (a long narrative ^{poem} verse, esp. on the life of Buddha) or မော်ကွန်းတပျော် (a long poem on a palace, bridge, elephant etc.) and which, according to U Tin, is an account written for posterity. K.B.Th.31-33.

မုဒ္ဒရာတေးကသံပိုင်ကျင့်ရိုးခိုင်လျက် adhering to what is said to be the long ago practice of King Manu (the first king of this world). Ko.Py.Com.229. သံပိုင်ခင်းသားမြင်းနှင့်ပတ္တမြား the horse and ruby which were the talk of (generation after generation). Widh.Py.31. ဗျာဒိတ်သံပိုင်ညီလှည့်ရှင် it was absolutely in consonance with the Buddha's prophecy. A.B.L.II.317 မဟာသကျမာရဇိန်မြန်မာ့ထွတ်တင်သံပိုင်ရင်သည့် with ceremony (the pagoda) was named most exalted Mahathekya Marazein. Min.Me.Eg.38.

130.6 ပကပါ — See ပကပါ N.59.

130.9 ပဒုဋ် — (P. paduma = lotus; cp. ပုလု P. uparājā N.55; ကလျာ P. kalyāna N.94; သာကီ P. sakiya N.12; ဘုဋ် = a bud) the bud of lotus - an endearing term for one's beloved.

ငွေပဒ်ဆောင် the room of silver lotus. Einda.Z.I. 10. ဘုဋ်ပဒ်ညာ၊ ဘွေသီတာ၊ စံတုံးခါ when enjoying herself as the right hand queen, on the lion throne of the lotus chamber. Ibid.70.

130.10 အုပ်စုံ "— pronounced form of ဥယျံ။ See ဥယျံ N.118. In
of popular phonetic spelling
Burmese there are many instances/in which a word is
pronounced
written as it is ~~xxxxx~~ e.g. အုပ်ခေါင်း fr. ဦးခေါင်း the
head; စခန်း fr. စားခန်း a stage, stopping place on the
journey; စာရေး fr. စာရေး a clerk; ထမိန် fr. ထမိန်တတ်
petticoat; ပေါက်ဆိန် fr. မုဆိန် = an axe; မုတ်ဆိုး fr.
မုဆိုး a hunter; လကောင် for လည်းကောင်း also.

130.13 ကွက်ကြား "— See ကွက်ကြား N.36.

130.13 ပဏ္ဍန် "— for ပဏ္ဍာ P. pannākāra = gift, present. See
ပဏ္ဍာ N.51. The word ပဏ္ဍာ is changed to ပဏ္ဍန်
to rhyme with the preceding ရန် and following ဖန်။
See သူရဲ for သူရဲ Thuza. N.82 and Introduction. See
ပဏ္ဍန်သံ to offer presents. 28.

130.15 အရှောက် "— See တရှောက် N.14.

130.22 လွေ "— to be enough, sufficient, abundant — often used
as an intensive
~~xxxxxx~~ e.g. ကုံလွေ၊ ငြိလွေ၊ ဖြိလွေ၊ ဖြိလွေ၊ ရှိလွေ။
— See also လွေ N.58.
ကြကသရေလွေ၊ မင်းအိမ်ရှေ့လည်း the crown prince endow-
ed with full of glory. Maha.G.Py.2.22. လက်လျာကျမ်း၊ တေးဘျမ်း၊
ငွေ၊ ပြီးကုံလွေအောင် . . . in order to be able to complete
this verse, without any disturbances from danger, (with
which this work is so fraught). Maggha.Lin.1. ငြိလွေ၊ ဂုဏ်
မိဘ တို့အား our parents to whom we owe an enormous

debt. Owada.Py.23. Mx 3ကပြုဖူးလေ့၊ ရေကြီးရေသောက် when
 he swooned as the result of a very serious wound. Sanda.
Py.71. ဆယ့်အုပ်ပျိုစေ၊ မြို့မြို့လွေ့၍ as the seeds of ten
 (parami or virtues) grow up very vigorously. Maha.My.
Py.18. လွေ့လွေ့၍ရမ်းရမ်း extremely delighted. Dhap.Py.44.

131.1 ကြမ္မာဆိုက် — ကြမ္မာကံဆို (ကြမ္မာ Skt. karman. See ကြမ္မာငင်
N.128; ကံ P. kamma = doing, fate. (ဆိုသည် to be old,
 ugly) ugly or wretched fate. The more common phrase
 ကြမ္မာကံဆို is changed to ကြမ္မာဆိုက် to make the whole
 phrase rhyme with ဗျာပါပိုလျှံ. See ကံဆို N.60.

131.10 သူဇာ — See သူဇာ N.9.

131.11 ပဏာသုဇယကြောငါးစင်းကညာ၊ ဥပမာ — See မင်းကညာ၊ မဟာပဏာဝိ
N.23.

131.16 သာကီ — P. sakiya = pure or noble race. See သာကီ N.12.

For form cp. ဥပရာ P. uparājā N.55; ကလျာ P. kalyāṇa
N.94. ပဒု(င်) P. paduma. N.130.

မုနိဇာဂါမာရဇိဝိသာကိန္ဒဝရ်ဉ္စိ the descendant of
 the pure race (Buddha), the chief of the monks, and
 the conqueror of mara. Maha.My.Py.40. ပရမေသာကိဓိပတိ
 ခုတ်သွင်. (she) of the most exalted and glorious noble
 race, comparable to a fairy. Einda.Z.I.69.

131.21 အရင် "— P. ajatākāsa = the open space (of the universe).
firmament - sky. For form cp. ပဏ္ဍိတ P. pannākāra N.51.
အရင် P. bhūjaṅgasīsa. N.9. Also spelt အရင်။
စင်္ကြာဝဠာ၊ အရင်နှင့် the universe and firmament. Para.
Py.51. အထက်အရင်၊ အာကာသတိမ်သို့ in the clouds on the sky.
M.W.175. အရင်ပင်ကောင်းကင်ခရီး the journey across the ~~xxx~~
open space of the universe. Utena.Py.56. — အရင်မြင့်၊ လေးကျွန်း
ထင်သန်၊ ယဉ်မင်းတံဆိပ် the moon, high above on the
sky, which is the ornament of the four continents.
Einda.Z.I.355.

131.23 သုဿ P. sudassana = the name given to the city of the gods.
D.P.F.N.II.1195. For form cp. လောကုတ် P. lokuttara =
beyond these worlds; ဝသုဉ် P. vasundhara = the earth;
သိန် P. senaka = Minister Thenaka.
နန်းသုဿဝတီသာသနီ like the palace city of Sudassana
in Tawadeintha. Pon.My.Com.21. နန်းသုဿပိုင်၊ မင်းချိုတောင်ဦးကို
(Sakka) lord of the palace of Sudassana, and the Monarch
of Mt.Meru. Mani.Z.8. မင်းချိုတိပင်ယ၊ သုဿပြည်တီးခွယ်ယ
ကိုလေ (Ava) is like the great city of Sudassana, on
the summit of Mt. Meru. ~~xxxxxx~~ Gita 49.

132.2 ဂရိုင်း "— ? Skt. P. kanana : Mon. ဂရိုင်း = Bur. ဂရိုင်း = forest,
jungle. ဂရိုင်းတော jungle, forest. Pora.18.

132.4 ပြာကတော "— Skt. prākaniti. P. pakati = connected with

nature, by nature, original. See ပကတိ natural. 68.

Like ကမ္မာ Skt. karma, P. kamma N.128. ၁၆၀ Skt. drabba;

P. dabba. N.7. this word comes direct from Skt. For the substitution of e for i, cp. သရေ Skt. Sirī, P. sirī

N.2. သရေ P. sandhi = to join. See ခုတေ P. cuti N.135.

ကုသရေမိစောင့်ဘန်ချိသော၊ ဖြည့်ကြီးပြကတေ in nature it is the great city ruled justly by King Kutha or Nemi.

A.B.L.III.107. ဣတိဂုဏ်ဝိမ္ဘိမ္ဘိလင်္ကာတုသော၊ ဖြည့်ပြကတေ၊

မျှတကွင့်လွှေ သညာဗိမ္ဗေ ဥပကရ် the crown prince who, as if they were dust, blew and scattered away the

hundred kings, whenever they vied with him. Mandalay

Maw. 52. သုဇာပြကတေ၊ မူကလေတေ၊ ဘန်ဟေမလ် ၀ glorious maiden who can be compared to Thuza in behaviour. Kaw.

Py.Z.18.

132.11 ဥဒါနိ-တပုံသမိ- See တဥဒါနိသမိ N.113.

132.14 ဟံနဂရ — (ဟံ abbreviated form of ဟံသာဝတီ Hanthawaddy; နဂရ P. nagara = fortified town, city) the city of Hanthawaddy. See ဟံကွန် Hanthawaddy palace. 82 ဟံနဂရ H.palace. 151.

132.17 ကုမ္ပဏီ — kōmy pani Eng. Company. See Introduction.

132.20 ရှင်စောထေရ်တော်ရုပ်ျိ ဂါထာသံဃောကဆယပုဒ်ဂါထာဒွင်္ဂိ
When King Suddhodana heard of his son's Enlightenment, he sent several of his Ministers with large retinues to bring the Buddha to Kapilavatthu, but they all became Arahants as soon as they heard the B.'s preaching and then forgot their mission. In the end the king sent Kāludāyī (a birth mate of Buddha) on the

understanding that he should first be allowed to join the Order. He went to the B. and having listened to him, he himself became an Arahant.

Seven or eight days after his arrival, when the earth was covered with the glory of leaves and flowers on the full moon of Taboung, K. felt that it was time for the B. to visit his kinsman, and gave him their invitation, singing the season's beauties in a series of verses about sixty in number. See D.P.P.N.I.589-590. Z.P.K.130-135. and for those verses in Burmese see Gahta Py. by Shin Oñ Nyo, written in 879 B.E. [1517 A.D.]

132.22 ပုဂ္ဂိုလ် "— the cricket, a bud = a bud. (အင်္ဂ) is often called ပုဂ္ဂိုလ် probably because it resembles a cricket. ပုဂ္ဂိုလ် is the favourite word of the writers esp. of Yadus (lyrical poems).

လေဝန်လောင်သုတ်ဂွက်ဟောင်းပြာကာကျေးဇူးတစ်ဆွပ်ပုဂ္ဂိုလ်ဆင်ခွဲ
when the wind passed over the trees and carried off sere leaves, the ^{buds} birds like the parrots' beaks displayed themselves in their places. Ut.Taw.107. ပုဂ္ဂိုလ်ဝေဝေဝေဝေဝေဝေ
ကျင်လည်းမင်းလွင်ရှေးရှု... at the time when the buds unfold themselves, and when the dust floats all around the wood. Zeya.Yad.3. တနင်္ဂနွေတိုင်းမှသစ်လွင်လွင်ပုဂ္ဂိုလ်ဝေဝေ
in the month of Tagu (April), new buds come out in profusion. Sanda.Py.32.

132.25 အလေ့ပေါက် "— (အလေ့ = habit, way. See မလေ့ N.28; ပေါက်သည် to grow) to grow in their own way, i.e. to grow wild.

ကာသာအလျောက်အလေ့ပေါက်သည်၊ မနိုးကောက်ကာလှပနိုးမေ့ရုံ
that common flower Myezu, which grows wild, as is its nature. Yama.Yag.I.35. ဂြမ်းပြည်မှာတော့၊ နေရာတကာ ရှောက်ကြည့်၊
အလေ့ပေါက်တဲ့ မနိုးတွေဟာ၊ လှလှိုက်တာ how pretty are those flowers which grow wild everywhere in the Shan states. Than.W.III.35. Hence အလေ့ပေါက် a term of abuse - bastard.

133.4 တက်ဖျား "— or ဖျားတက်? (တက်သည် = to climb, go up; အဖျား an extremity, end, top) going up to the extremity or source (of a river) - prob. a tide. Also spelt တက်ဖျား. The word ဖျား commonly appears with ရေ as ဖျားရေ = water.

— အကျယ်အပြား၊ တက်ရေဖျားသို့ expanding like the flood tide. Para.Py.89. လွှဲကြွေကြားလျက်ပွားလေပွားလေ၊ ဖျားတက်ရေသို့ (your) fame will spread increasingly as the flowing tide of a river. Maggha.Lin.60. — ဝင်္ဂီယာညီတွေ၊ တက်ဖျားရေလည်း the tide of R.Ganges. Wila.Maw.25.

ဘုန်းကြွယ်ရေ၊ တက်ဖျားလေသည်၊ ဖျားရေဖြစ်သို့ ခပ်တည်၊ glory and splendour rise up like the flood tide of a river. Thamu.Py.7. စုံစုံဖုံဖုံ ဖျားရေ၊ ရှင်တော့ဆွေ ကျိရိသောညွတ်ခါ the flowing and ebbing tides do obeisance to the Buddha's friend (pagoda). Nawade.Yad.47.

133.5 တဒ္ဒာနံ ။— (တ = one; ဒ္ဒာနံ P. thana = locality, region, place) one place, region. For form တဒ္ဒါနံ one tradition N.113. တကာယ one body, alone. တဒ္ဒကွ = a suffering; တဆန္ဒ a wish; တညာဏ် a plan; တဒါနံ an offering. See Appendix X.

133.11 ဇေကွ ။— (ဇေသည် = to be reduced to small particles; ကွသည် to be broken) to be reduced and broken to pieces, i.e. to be sad, grieved, distressed. Also ဇည်ကွ lit. happiness is broken, but K.My.Hm.26. gives ဇေကွ.

— နောင်ဗျည်းသာယျင်ဗျာပါဇေကွ၊ ပူလ္လိကိလ္လိခံ (because of my dearest), I, by myself, am in distress and grief and overwhelmed with trouble. Mudu.Py.37. ငါ့ဇွေးကံသည်နည်းလှချေမာ် တကားပညာများစွာ ဝမ်းနည်း ဇေကွလျက် he felt very sad and disconsolate over the deplorable result of his past deeds. S.Ky.D.II.102. Also Pyat.Py.31.

— ပူလ္လိကိလ္လိကိလ္လိခံ ဇေကွစိုးဂိမိဇေကွ overwheled with trouble, sadness, grief and anxieties. M.W.101. ဇွေးဇေကွလှပဟ်၊ ဇည်ကွလှပဟ် with grief as great as the magnitude of the earth, I do feel distressed. Wiz.Py.Z.13. စက်တောဝါ ခေါ်တာဝါ ဇည်ကွစွာဂိ being unable to sleep and broken hearted (because of his queen's death). K.L.D.138.

133.14 (သာငံ)ဇေ ။— ? to be mixed up, of different sorts.

— ဂြမ်ဆယ်ကုဠေသွာဇေဂြမ်မိဇေဂြမ် possessing various property worth eight hundred millions, he had to bury

them in the earth. Ko.Py.Com.312. မြေးမေတ္တာထွေသမျှတဘေး
က ဖြောမယ် I will tell you my dearest all about
the great affection I had had for you. Tetat.49.

133.15 လမဲ — ?လမဲ lamé - avicennia officinalis.

လမဲ — lamu'. sonneratia acida. Also Mon. လမဲ — This
lamu' tree grows in great profusion along tidal creeks.

133.19 ဂယက် — (ဂ ? formative prefix): ယက် water flying off
when dashed against some substance, e.g. ယက်ကြောင်း
the wake of a vessel; ယက်ဝသည့် to fly off in foam
as water; ယက်ပန် wave at the bow of a boat; a surge,
wave. Cp. ဂယောက်ဂယက် or ကယောက်ကယက် in con-
fusion, in a disorder. Also spelt ဂရက် but K.Mv.Th.
250. gives ဂယက်

မြောက်လှန်လှိုက်လှိုင်း ဂယက် နှင့် the waves rolling
and surging. Maggha.Lin.188. ရေဟန်ပြင်းထန်ဂယက်ဝါကျော်ဘဲ
ညံ့ဖျား ကယပါယူပါဟု ဆက်ကာဟစ်ကြူ crying out ceaselessly
for help amidst the violent surge and whirlpool. Padu.
Py.Z.9. — မြစ်သကုမဟာဝဂရက်စာတွင်းဝယ် in the great
whirlpool and surge of the river of transmigration.
K.M.D.537. ဂရက်ရေလှိုင်းဖြင့်ဖြင့်လွှဲသဖြင့် as the water
rose in breakers. Sh.Ok.M.141.

133.20 ဖြောင်းဆန် — (ဖြောင်းသည် = to move, change; ဆန်သည် =?to go
upstream, act contrarily, oddly or improperly. See
ယောက်ယက်ဆန် N.20.) in confusion, in disorder. Also

133.25 ငရဲသစ်ငှက် — (ငရဲ = hell; သစ်ငှက် = a stump) a stump in hell; one who suffers for ever in hell.

အကံမာမာ ဖုရတကာနွတ်ကျင်စွာလေညှိမလွတ်ရသောငှက် သစ်ငှက်ဖြစ်စေ may he become a stump in hell and not be released in spite of all the Buddha's effort, world after world, to set him free. Ins.7. သေသော်ဝန်နုလ္လိကိက္ခယံ။ လျှင်ငရဲသစ်ငှက် of if he has nobody to look to as saviour, when he dies, he will become a stump in hell. Nemi.Ng. Py.67.

134.2 ကမ္မဇိဒ္ဓိ — (ကမ္မ P. kamma = a deed esp. of the past. & P. ja = born, sprung; ဇိဒ္ဓိ iddhi = potency, power) power born of the past deeds; influence of one's fate. Also ကမ္မဇိဒ္ဓိ။

ကမ္မဇိဒ္ဓိဖြင့်၊ မဟိဒ္ဓိစက်သာလကဏ္ဍေ။ ကျန်မြေဂေ ခွင်။ because of the influence of past deeds, he would be very powerful and would live amongst his sons, grandsons and huge retinue. Thamu.Py.11. ကမ္မဇိဒ္ဓိဖြင့်။ ညာလကဏ္ဍေ ဖြစ်၊ ဟုန်ဟုန်လင် as the result of his past meritorious deeds, fire blazed from his right hand (it signifies his great power). ~~N.S.P.2.~~ N.S.P.2.

ကမ္မာဦးသူလူအပေါင်းတို့သည် ကမ္မဇိဒ္ဓိ မိမိကိုယ်တိုင်ကွယ်ခဲ့လတ်သော် when the first inhabitants of this world lost the glow of their bodies, which the merits of their past deeds had given them. Kon.Yaz.I.21.

134.2 ညက်စိတ် "— See ညက်စိတ် N. 23.

134.3 ဝကန်: "— a crab, probably from Mon. ခတံ khstam: Malay.
kētam: Semang dialects - kēntem, kandun etc. vide Pagan
Races of Malay Peninsula II.567. The ^{word} ဝကန်: is com-
monly used in Southern Burma: the up-country word is
ပုစုန်လုံ: pazun'lonng.

134.7 အံ့ဘွယ်သရဲ "— (အံ့သည် to wonder, be surprised. See အံ့ဝှဲ
N. 3. သွယ် to be fit, desirable; သရဲ ? စေသည် = to be
satisfied, ~~satisfied~~ astounding, astounded. Also အံ့ဘာ
သရဲ" Cp. ကြောက်ကြီးသရဲ exceptionally fearsome. Para.
Pv. 29.

သုဉ္ဇန: (သတ်စွာအကျင့်တော်ကို) ကြားသောသူကား အံ့ဘွယ်သရဲ အ
လွန်လွန် အံ့ဘွယ်သရဲ ဖြစ်ကြလှသတည်း... whoever hears of the
(austere) practice of the exalted Buddha, will surely
be astounded. Yaz. 41. သင်သည် ကောင်းကင်၌ သွားလည်း သွား၏
တည်းလည်းတည်း... သင်သည် အံ့ဘွယ်သရဲ ရှိပေစွ... you can
travel in the sky and you can stay there as well; how
wonderful you are! Nara. Z. 35. မဟာရာဇ်ဝေဂ်လည်း... အံ့ဘွယ်
သရဲဖြစ်သော တန်ခိုးဖြင့်သာကို ဖြစ် the Arahat Mahanam ex-
hibited the most astonishing miracle of water and fire.
Z.P.K. 280.

134.8 ဒုစရိုက်: P. ducarita > ဒုစရိုက် > ဒုစရိုက် = evil, sin. Opp.
to sucarita > သုစရိုက် righteousness, See စရိုက်
N. 20.

134.8 အကုသိုလ် P. akusala = evil deed, demerit, sinful. For form cp.
 နဂါဇ် P. nagara = natural, town. N.4. ပုဂ္ဂိုလ် P.
 puggala = a rational being; ဗိုလ် P. bala, strength,
 might. N.29.

134.9 စိစစ် "— ? fr. စိစစ် (စိသည် to be complete, close; စစ်သည်
 to examine) to sift, examine carefully, scrutinize.

မင်းကေကုဇ်လည်း စိစစ်ပြီးမှ၊ မဟုတ်လျှင်လွှတ်၍ after the
 king had investigated (the case) carefully and when he
 found it to be false, he let (the person) free. Tavoy.
Yaz.183. ဂဟန်းကောင်း၊ ဂဟန်းဆိုး၊ ရွေးချယ်စိစစ်ပြီးမှ after
 scrutinizing and sifting out the bad monks from the
 good. Th.Th.B.2.25. အနိစ္ဆဒါနကံထိုက်၊ မထိုက်ကို စိစစ်၍ရှိသည်
 the point is to examine (the deed) carefully so as to
 find out whether it amounts to stealing or not. A.Th.
D.175.

နောင်ပေါ်ထွက်၍ တဦးကိုတဦးလှည့်စားပျက်စား၊ ဖြေချသည်မှန်
 လျှင် တရားရှင်တို့ စိစစ်၍ လွှတ်ပေးသောသူ ကျွန်သခင်က အမှန်ပေါ်
 ထွက်သမျှ၊ အကျအဆုံးကို ခံစေ but, if he afterwards dis-
 covered that one (slave) had deceived him and seduced
 the other, the judge, having well enquired, shall order
 the master of the one deceiving and seducing the other,
 to pay all the expenses. Manu.219. and Nemi.M.Pv.8.

134.15 အေရ "— Also ဧရ "— ? P. eva = emphatic particle: so, even,
 just, very. eva ဧ becomes ဧရ as in အကျော်စေ့ to

အကျော်စေရ famous, renowned. တထေရ P. tatheva = exactly, alike. Also ရေလှေ very big, enormous.

ဤမီးပေါက်ကလည်း အေးရ အလွန် what an enormous hole in the floor! Pyinsa.Yag.12. — လင်ကလံဇေယျ ဟောကျိ: what a man my husband is! Kaw.Py.Z.26. အလုပ်ကလုပ်နေသော၊
ကာလေးတော့သည် (the farmer) bent down (over his food) and devoured it in very big handfuls. A.B.L.II.3. မောင်မောင် အင်အား၊ ခွမ်းပန်း၊ ခွင်၊ ငြိမ်း၊ ခေးလှေ၊ ခေး၊ ဇေယျကို တယ်မြာ ဖြစ်မည်။ — how could ~~xxxx~~ a young man of your strength and ability, possibly (draw) that really gigantic bow! Yama.Yag.I.59. ဒီပလင်္ကာ၊ ကျွန်ုပ်တို့မှာ . . . in the enormous island of Linkadipa. Wiz.Py.Z.23.

134.19 ပရိကံ — P. parikamma, lit. = doing round-service, attention, preparatory.

ကသိုလ်ပရိကံ၊ ဖြစ်နေဆဲဟောကတည်း attentively performing the duties of mental exercises. Weth.Py.42. ပစ္စည်းပစ္စည်း ပရိကံ ကို his belongings that are useful to him. Teindu. ~~Weth.Py.14.~~ ငါ့ကို ဆရာချစ်ကြင်နာမှု၊ ပညာတတ်လွယ်ချိန်မည်ဟု ငြိမ်းပရိကံ ကိစ္စရှိသမျှကို ချော့ဆောင်ပွက်၍ thinking to himself that he would gain knowledge/easily only when his master loved him, he carried out day and night all the duties that needed attention. Z.P.K.578.

134.22 သိကရိ — augmentative form of သိရိ generally ကသိကရိ (သိသည့် = to trail along; သိရိ reduplication of

သီ) in flurry, hurry. disorder or distress. For
form cp. ပိုက်ဂို N.9: ပျာကဗာ N.90. and also ကဝိမ်းကပါ:
N.8.

မကိုဋ်ရှင်ကောသီလသီကရီရှုထားခွင့်ပြုဘေးတော် မမူသင့်ပါ။
O crowned queen, you should not treat me so lighthearted-
ly. Shwenan 102. သီကရီဟောဝန်ဂိုပကယာရှု၊ ပျစိတ်ခွင့်ဆွေး in
this forest, I, (far from my lover), am in distress and
pining away with grief. ~~Gxwxwx33x~~ Gita 139.

ဣသိလူ့ဘောင်တစ်တွင်းလျှောင့်လျှောင့်၊ မိမိတောင်ကသီကရီတာည်
marriage is fraught with troubles: it is like being im-
prisoned in the fortress of this world. Ko.Py.Com.147.
ကသီကရီ သုယောင်ဆီရှု၊ မောင်ကြီးဝဲတာ၊ မှုရောက်ပါဗြီကယ်ပါဆယ်ပါအုရ
coming to her brother in a flurry, she said "My dear
brother, misfortune has befallen me, please save me and
help me." Yama.Yag.I.140.

134.24 မေတော့ "— ? (Mon. မှော်တံ) (hey) oxen!

134.26 အုပ်ဂျာရေ: "— See အုပ်ဂျာရေ: N.23.

135.1 စိစက် "— onomatopoeia - the sound of ^{footsteps} ~~xxxxxxx~~ on a slushy
ground. Cp. စိစက် N.1.

135.2 ခမောက် "— Shan. မွတ် ; Mon. ခမံက် khamok; Tib. mog. Anam.
mũ, mǎo = a hat.

135.7 မအာ: "— (မ = not; အာ:သည့် to be vacant, free) that which is not free - a euphemism for any hidden part in the body such as the organ or the anus.

တကာကြီးအဂ္ဂကပါးပေခွင့်အားလုံးဂြိုဟ်သယံဇာတများ တဟော၏ ဘုန်းကြီးတစ်ပါးလူပျိုလှည့်သည့်မှာ my devotee, a man from your place, as if he had changed his mouth with the anus, (spread the rumour) that I, in spite of being a monk, went round and courted the woman. Pon.My.Com.126.
ခမ်းပျံ့သည့်ကို ထပ်မံနားမင်းအားခမ်းဆပ်မင်းကသတ် apply (this ointment) frequently on the organ and the pelvis of the one who has difficulty in discharging urine.

N.R.M. 33.

135.8 နှိ— lit. to commit, entrust. Colloq. to beat, whack, crush.

Cp. ချဉ် N.111; တေ N.75; and ဖြဲ N.41.

ဇေးတော်နှင့် နှိရာတွင် ချိုးယံတစ်ကြိမ်က၊ ဘိလူးရောဂုဏားပါ၊
ကျဉ်လာရ when he crushed (the ogre) with his bow, the ogre together with his chariot crashed down from the sky.
A.B.L.II.143. ကျဉ်သောကျဉ်အစေတိုင် လိုက်ကြီးပျက်ရေတွဲချိသို့
ကိုဖြင့် ခေါင်းမဖြူ နှိပ်အောင် နှိပ်လိုက်ရတာ ခြာဟ် I will smash my enemy, who has always been trying to ruin every plan of mine, so that he shan't pop up his head next time.
Than.W.II.20.

135.13 ညောက် "— ? ကြောက် - to be afraid of. This strange word appears in both editions of this play, and is used in the

sense of frightened, scared. သောက used in this sense has not been found elsewhere.

135.16 တင်ကျမ်း — (တင် ? a measure of capacity equal to about one bushel. See တင်တိမ် N.65; ကျမ်းသည် to make level, be full, e.g. ကျွေးသောပင်ကိုလွှဲလှဲဝင်သွားလမ်းပြောသည်ကျမ်းသို့ as if the road to and from the golden banyan tree were spread over with liquid silver. Thad.Py.10. သွေးရေဖြင့် ကျမ်းဖြ့် the whole surface of the earth was covered with blood. A.D.K.145.) full measure, crammed as grain measures - chockfull, completely full.

ဗိုလ်မပါဝင်ဆင်...ခရီးလမ်း၌တင်ကျမ်းပြည့်ဖြိုး the highway was completely crowded with soldiers, horses and elephants. Tada.M.Maw.15. ရေလည်းတင်ကျမ်းကမ်းကိုမမြင် the banks were hidden under a huge flood. Bal.Py.13. ချမ်းသာပြည့်စုံစုဝေးသည်ကား... နတ်ပြည်အပြည့်တင်ကျမ်းတည်း the whole celestial abode was packed with the crowd that gathered happily there. Widh. Py.102.

135.17 ကသိကအောက် — augmentative form of သိအောက် (သိသိ or ခိုခို pulverized; အောက်သည် to be musty) in agony, pain. Also ကသိကအောင် - For form cp. ကဝိမ်းကပါး N.8. ကရေကမည် N.10.

ကသိကအောက်ကအောက်ကသက်ဂုဇ္ဈကထပ်ပါးကြောင့် because of our ever growing desire, we suffer in agony and distress as our troubles increase. Zanak.Py.36. ခွမ်း တလိယိကြာနေထိုင်သည့်ကသိကအောက် worn out like a lily dried up in the sun, she is in a parlous state. Kutha.

Py.201. Also Yama.Yag.I.49; သည်ဒက်ဂုဏ်တခါလောက်များထိမှ
 ဇွန်ကသိကတောက်ပိုးနောက်နောက်နှင့်၊ ဂူမလောက်ဖြစ်သွား
 တာဘဲ ဗျို if anyone had to undergo this torture even
 once, he would be driven nearly mad with dizziness and
 agony. Rupa.Py.Z.84.

135.19 ဝေဝေ

"— P. cuti = passing away, decease; generally of ce-
 lestial beings. For form cp. ဝဝေဝေ P. Gavampati =
 Sage Gawunpate; ဘိဟပဝေ P. Sīhapati = King Thihapate;
 and ပကဝေ Skt. prākāriti. P. pakati = natural.

N.132. Also ဘောက်မေ O.B. ဖြတ်မိ to remember, long
 for.

စွာန်ရက္ခေလျှင်စုတေလေခါဗြဟ္မာဂ္ဂသို့... စံလေတံသည် he
 attained transcendental power; and when he died, he
 went to the world of Brahmas. Nemi.M.Py.23. ကျင်သောနတ်
 သားခြောက်သောင်းတို့လည်း စုတေကုန်သဖြင့် when the remaining
 sixty thousand dewas passed away (they were reborn in
 the families of the sixty thousand ministers) Weth.Z.17.
 ဂွေပန်းတိမ်သည်အဖြစ်မှ စုတေလတ်သော် when he, the goldsmith,
 passed away. Nara.Z.26.

135.19 တစ္ဆေညီနိကာယဝါတြာနုတြာနု မျက်လုံးနှင့်ခေါင်းတုံတော့အပုံများပါတဲ့... ငှက်
 ဘမ်းတဲဘားကြင် — these are characteristics of a person
 who is struck by malaria. See ပြိုကပြန်ကာ၊ဘေးလုံးတက်သည်
 ဖောင်ငှက်များ 38.
 ငှက်ဘမ်း "— (ငှက် = ? lit. a bird - malaria;

တစ်သက် to catch, seize) to be seized by malaria fever i.e. to contract malaria fever. Cp. ငှက်ကြီးသည် a great danger of getting fever; ငှက်ဖြာ ^{malaria} ~~xxxx~~ fever: and ငှက်သင် to be struck by malaria fever. ~~NxMalax73x~~ N.R.M.73.

135.20 ဝါကြာကြာ— (ဝါသည် = to be yellow; ကြာသည် ကြာသည့်ကြာသည် ? to be pale in colour, pale yellow.

နီဝါကြာကြာ. ကြေးနီရောင်သွေး pale red and yellow, as the colour of copper. A.D.K.113. ကြာကြာနီသော သို့သော်တောဝှေ့ကပ်မြင်လျှင်လှိုင်ရောင်၌ မြို့တည်၍ တမ္ပပါနီမြို့ဟု သမုတ်ပေ၏ when (he) saw a piece of level ground, reddish in colour, he built a city and called it Tambapani (copper coloured hand). ~~MxxExxx~~ M.W.110.

ကျင်လည်ဝါကြာကြာ ဖြစ်၏ the urine became yellowish, (in colour). P.D.W.N.88. Also Kabya.42.

ဝါဝါကြာကြာပန်းရင်ခွက် ^{Yingat.} ~~ခွက်ခွက်~~ (Gardenia Coronaria) flowers, pale yellow in colour. K.L.D.44. Also Weth. Py.105.

135.21 တမိမိမိမိ — မိမိမိမိ tremor. Also spelt မိမိမိမိ

သံသရာဌာငြင်လျှင်မိမိမိသံသရာနုနုနု with a rumbling noise of the earth trembled and shuddered. Thu.This. Py.76. ဗိုလ်ရှင်သောကြာကပ္ပံမိမိမိမိ ဂျိုးတွင်းစိမ့်ဖြူ (when (the king) gave an audience of (the people) trembled with fear and shivered down the marrow. Pal.Eg.35.

136.1 ကန္တာ

"— P. kantāra = difficult to pass, wilderness, waste land, desert. For form cp. ဥပဒေ fr. Upadesa N.115; ကလျာ က fr. kalyāṇa N.94.03 fr. paduma. See ဝဒနာ N.130. The five kinds of wilderness or places difficult to pass are robbers, wild beasts, droughts, demons, famine and wilderness. J.I.5. Cp. သဲကန္တာရ desert.

ဇာတိကန္တာသံသရာဆင်းရဲ၊ ခရီးခဲမှ from this wilderness of existence and hazardous journey of ~~transmigration~~ transmigration. Pyat.Py.46. ကန္တာဝေဇာတိသံသရာ၌ in the wilderness of thieves, Maggha.Lin.87. တောကန္တာမြိုင်ကြေး၊ မြည်တော်ကဝေ၊ တယ်မြိုင် in this wilderness of forest, being far from the royal city. Dewa.Py.Z.27.

136.3 တက်သစ် "— (တက်သည့် to rise; သစ်သည့် to be new) new rising; prob. = new rising sun or moon.

ရောင်နီစွဲစွဲစိစေတက်သစ်သည့် the blood red hue of (the mansion) is comparable to the rays of the rising sun.

Nemi.B.Py.63. နန်းဇကရာဇ်၊ ဂြောဉ်တက်သစ်နေဘသွင် the golden glory of the reigning sole monarch is like the new rising sun. Yama.Yag.I.89. သောတာ တက်သစ်ကယ်ဆန်းသည့်သို့ like the waxing moon newly arisen. A.B.L.II.152.

သက်တောခွဲစိဆယ်ဂွယ်တော်တက်သစ်လေးခွဲလေးလ in the prime of life at the age of twenty four years and four months. Min.Sh.Eg.Th.9. တက်သစ်သွန်းဂွန်တန်ခိုးထန်သည့် ဗျုတ္တပုဒ်မည်ရင်း he was known as Purantappa, whose glory and power rose shiningly. Utena.Py.120.

136.3 တဆိုင်ဆိုင် (ဆိုင်သည့် to be fresh, luxuriantly, looming-ly. ပဒေသာပင်ထက်ဝန်းကျင်မှ ညွှန်ရှင်ဆိုင်ဆိုင်၊ ခက်ကျိုင်း ဖါးဖါး the Padetha (magic) tree is laden with spreading branches of leaves and luxuriant shoots all over it. Nemi.Ng.Py.22. ပင်စေဆိုင်ဆိုင်၊ မြိုင်းမြိုင်းရှိရာ၊ သရက်တော၌ in the dim, dark forest of luxuriant mango-trees. Magha. Lin.170. ညိုညိုသွန်းသွန်း၊ ခန်းလည်းဆိုင်ဆိုင်၊ မြို့တံတိုင်း၌ in brilliant and lustrous splendour, with the walls and palace (of the city) looming majestically. A.B.L.II.65.

136.5 ဆောင်းဆောင်းညို (ဆောင်း ? violent, as in ဆောင်းကျန် to be uprarious, turbulent: ညံသည့် to be noisy) noisily, loudly, as in huge numbers, big crowds. Cp. ဆောင်းဆောင်း ဖျဗျဆောင်းဆောင်းညို noisily, in^{an} uproar. ဆောင်းဆောင်းကျေးဌုတ်သံမြွက်တွန်ကျော်မြေခေါ်လျက် birds couples, noisily twittering and chirping to each other. Thu.Hmy. Py.49. ဆောင်းဆောင်းကျ in clamour. Nat.Me.Eg.104. ဆောင်းဆောင်းကျ ချစ်မြေကြလိမ့် people would give you a great ovation. Loka.Py.113. ဘုံဆောင်းဆောင်းပန်တောတောင်သည့် monks requested him (the Buddha) in a clamour. Pyat.Py.7.

136.6 ဂုဏ်ဌာန (အာဂုဏ် = a place, locality; ဌာန P. thāna = a place, locality) a place, locality. See ဂုဏ်ဌာန the royal abode - royal city. 147. For such combinations of Bur. and P. - မင်္ဂလာမင်း N.99.

ဘယ်ဆိုင်ခိုင်း၊ ဂုဏ်ဌာနနယ်ကွက်သို့ဆင်းသက်တော်မူမည်ကို မသိရပါ we do not know in which country, locality or place (the

Buddha) will come down. Z.P.K.417. ကုန်သည်တို့ ဂုဏ်ဌာန
the ^{traders'} ~~traders'~~ residential place. Tetat.194.

136.14 ချင်းဖေါက် ။— ချင်းတောက် (ချင်းသည် to go through, penetrate;
ဖေါက်သည် to pierce, penetrate) to go or pass right through.
ဇပ. ထုတ်ချင်းပေါက် same: see ထုတ်ချောက် N.55.

အရှင်ရှိန်တောက်အစိုးမောက်၍ ချင်းဖေါက်လောင်ဖက်... စကြာဝဠာ
တုဇ္ဈေတာသိမ်းနေနှင့် the blazing fire soars high and burns
throughout the hundred thousand crores of worlds.

A.B.L.II.360. တောတောင်ယမုဒ္ဒရာ၊ ကပ္ပဝါချင်းတောက် passing
through the forests, mountains, oceans and (even)
through the whole universe. Thelak.3.

136.18 ဖြူကသိုက် ။— the ornament of the country. See ရှမ်းကြီးကသိုက်
N.89.

136.18 သမိုင်းတွင် ။— to make the history (of the country). See
သမိုင်းစိုက် N.125.

136.19 ဆဒ္ဒန်ဂြိုင်း ။— (ဆဒ္ဒန် P. chaddanta, = lit. an elephant with six
tusks; supposed to be the king of elephants. For form
cp. 3ရ် P. danta = a tooth; သုဂ္ဂလာန် P. suriyakanta/ N.
59. အရှင် = possessor, master) the master of Chaddan
elephant.

The ten kinds of elephants in order of strength
are paṇḍhara, tamba (ten times the strength of paṇḍhara),
pingala, gandha, maṅgala, hema, uposatha, chaddanta

(ten times the strength of Uposatha). A.D.K.58. P.P.K. 75-6. Most of the Burmese kings were glorified as ဆဒ္ဒနိဇ္ဇိ the master of Ch.elephant. Shwenan.46. ဆဒ္ဒနိဇ္ဇိမင်းသခင် the lord of the king Ch. elephant. Wiz.Py.Z.42. ဆဒ္ဒနိဇ္ဇိ the owner of Ch. elephant. Mahagi 37. ~~xxxxxxx~~ and ဆဒ္ဒနိဇ္ဇိ Master of Ch, elephant. Kon.Yaz.III.1.

136.22 ပုရောဟိတ် Skt. purohita = set before, or appointed. P. purohita = the king's head priest (brahmanic). Mon. ပုရောဟိတ် an appointed priest, the domestic chaplain of a prince. For form cp. ခမ္ဘူဒိပံ P. jambūdipā, Zambudipa island; ပဏ္ဍိတ် P. paṇḍita = a wise man; မဏ္ဍိတ် P. maṇḍita = adorned, dressed up. Also spelt ပရောဟိတ်

မင်းစိုးပဏ္ဍိတ် ပုရောဟိတ် you, head priest, wise counsellor of royalty. Dhap.Py.25. တက္ကရိယကိုခေါ်၍ နှစ်ဖွားစွာ လောပုဏ္ဏေဇ္ဇတိဇ္ဇိမင်းနှင့်တကွ ပုရောဟိတ်ဒါရာကို ပေး၍ (the king) summoned Takkariya, and with due offerings and reverence, appointed him to be the royal chaplain. Y.W.D.167. အခေါင်ပဏ္ဍိတ် ပုရောဟိတ် အတိတ်နာဂတိသွင် you, brahman priest, head of all the wise men, please reveal the past and future (to us). E.L.D.49.

136.24 တိုက်ခိုက် — ? (တိုက်သည့် to strike against, attack; ခိုက် ? reduplication of တိုက်) to strike against — straight-forward, directly, plainly. Cp. တိုက်တိုက် = directly, certainly. Para.Py.18; Weth.Py.87.

တို့ရှင်မြတ်ကား၊ တိုက်ဂိုက်နာသွယ်၊ နှုတ်တော်သွယ်သည်
 our exalted lord plainly preached a worthy sermon to us.
Thu.This.Py.55. တိုက်ဂိုက်တို့ကို မေးနှုတ်ချိုသည် he sweet-
 ly put a straightforward question to us. Bal.Py.20. ကံခင်
 ဒုံကြံကို၊ အလှိုဏ်၊ ကံခင်ကား၊ တိုက်ဂိုက်ကတောင့်၊ ယူ၍ သင်ကြံကား၊ ချို
 သလော၊ ဟူ၍ ဂုဏ်တောင့်ကား၊ ဖြင့်၊ ဆိုလေသော် wanting some
 sugar canes from a sugar cane field, he, instead of ask-
 ing for them directly from the owner, asked him in a
 round-about way whether the sugar cane was sweet. K.L.D.
398. ပါဠိတော်က တိုက်ဂိုက်ဟောတော်မူသောကြောင့် as the Pali
 text explicitly says. A.Th.D.22.

137.16 လင်ပူမိ — (လင် = a husband; အပူ = distress, trouble; မိ
 သည် to catch) to catch the distress of a husband i.e.
 languishing with love for husband, in distress about hus-
 band. Cp. မယားပူမိ pining away for his wife; ဂုဏ်စားပူမိ
 to be love-sick; သားပူမိ to be in distress about one's
 son.

မတည်နိုင်၊ ကြည်နိုင်၊ ကြည်သွား လင်ပူမိတယ်၊ နွမ်းမယ်
 ခွေယိုင် feeling restive and wretched, I am languishing
 with love for my husband. Po.Py.4.97.

137.16 ကမ်းမရှိဆွေ: — boundless grief. See ကမ်းမရှိ N.8.

137.18 ရာတာတော်ညှိ — out of luck. See ရာတာ မှော်: N.47.

137.19 ဓာဂီ — P. cāga, generosity. ဂ in ဓာဂ is changed to ဂီ to rhyme with the following word. — ညီ. See ဓာဂ N.50.

138.3 လင်လေ — (လင် = a husband; လောဝာညှိ to wander, loaf or roam about), wandering husband. See အာလောပိက N.44.

အထီးလေအမနောက်အသီးလွှေအပင်အောက် an idling male goes after females; a fallen fruit lies under the tree. Saga.135. စိတ်လေ wandering mind. Up.Th.H.I.269.

(ဇလ္လဟာလအမညှိတဲ့စာကညှိတဲ့ပုဏ္ဏားလေ) ^{လောဝာ} because of the depraved and vagrant brahman/Kandahala. ^{called} Wiz.Py.Z.51. / the roving fox who lived in the crystal cave. Maggha.Lin.140.

လူလေပျော်စိုက်လူမိုက်ပျော်နည်း (to find) ^{diversion} ~~diversion~~ in the way of an idler and a fool. Ibid.79.

138.6 ခွေပထဗျာ — See ခွေပထဗျာ N.82.

138.7 ငြံကတ် — (အငြံ = a plan, design, thought; အ is omitted for metrical convenience. See ဖတ်ဖတ် for အဖတ်ဖတ် N.7. ကတ်သညှိ to be difficult, hard) to be difficult to plan — i.e. be in a dilemma, at a loss. See အထင်ထင် ကတ် N.39; အကတ်ကျ N.38.

အားကိုးရာမဲ့အငြံကတ်ရှိရလေ he was on the horns of a dilemma (he was on the back of a must elephant — should he risk jumping or be borne into the forest). T.Sh.W. IV.91.

138.20 ကျင်: "— ? to be gone through, penetrated. Cp.ချင်:ဖေါက်
to penetrate N.136 and see စင်္ကြာဝဠာကျင်:သား:ဂဲ will cer-
tainly go through the (whole) universe. 92.

ရတလည်းမကျန်ဘဝဂ်ဌန်မျှ၊ ကျော်လွန်ထိုးထင်း၊ ထိန်ထိန်
ကျင်:လျက် (King Wethandaya's reputation) spread, penetrat-
ing with a vibration up to the highest abode including
the celestial as well. Weth.Py.84.

139.5 သည်းနောက် "— (သည်း or အသည်း = the liver; နောက်သည်
to be turbid = dirty) to have a turbid liver - to be
perturbed, as the mind distressed. Syn. စိတ်နောက်
See အသည်းကြောင် 158.

ယခုမှ ဂဲဂဲလွတ်လွတ်ကြီးမခဲဘဲ... အသည်းတော်ကြောင်ကြလျှင်
you do not daringly exert yourselves now and are timid
(you will never obtain emancipation). G.B.R.66. မယ်
တယောက်ချည်းအသည်းကျဉ်းစိတ် I this girl feel frightened
as I am alone. Weth.Py.79. လောကဗျားဝံ့လည်း၊ သူ့နှင်္ဂါလည်းသော်၊
အသည်းကြွေ မျှ when men became familiar with her,
she would cause their heart to break (because she was
wanton). Maggha.Lin.83. အသည်းစွဲ မှတ်ယူလေ take to
heart. Sh.Ok.M.172. အသည်းတုန် the heart goes pitapat
- be frightened. Tetat.13. အသည်းဖို့ to fluster, be
shaken. Kaw.Py.Z.28. သင်တို့ ခြည်တမ်းငိုကြွေးသောအသံဖြင့် အ
သည်းအာဟုလံ့မည်နွဲ့မည်မခံသော I cannot bear the sound of
your wailing and weeping as it upsets me completely.
Sanda.Z.20.

တွေ့ယောင် "— (တွေ့သည် = to find; ယောင်သည် to imitate, act uncertainly, beat a loss, likeness. See ရောက်ယောင်ခံ N.89; ပျော်ချင်ယောင်ဆောင် N.30) hoping to find.

မိမိပြင်ရုပ်ဆောင်၍တာကယောင်တာညှိ (the heretics) made a pretence of being really about to fly. Pyat.Py.4. ဘုရားသခင်သည်ငါတို့တာဝန်သာခုတ်ကွဲ... ဝါကပ်တော်မူလျှင်ယောင်ရှိသည် it seems that the Buddha may wish to spend ~~the~~ Lent in our Tawadeintha. Z.P.K.410. ဖျံရောင်ခွင့်မဲ့ဟုတ်ယောင်လွှဲသာ: it is black though it appears to be white: wrong but seems to be right. A.B.L.II.239. ချုံထဲဝင်ယောင်၊ ဖြတ်သွယ်ထွက်ယောင် (the children being afraid of the brahman) moved undecidedly in and out of the bushes. Weth.Z.113.

139.20 ချောင်လာဇာချပ်— lit. layers of vales and forests, i.e. successive vales and forests.

ချပ်ဒါဇာ:ဇာ:ထိုင်တာများသို့ Those successive forests. Pyin.W.Py.66. သံသရာအချပ်ချပ်အတပ်တပ်ဆောင်နှင့်မယပ်ဘဲ through successive transmigrations (worlds), you and I will be always lovers. Tetat.13.

139.23 ဇေကျန် "— (ဇေ = the leg; ကျန်သည် to be finished, exhausted) the legs are exhausted, i.e. to be exhausted, worn out. Often appears in combination ဇေကျန်လက်ပန်း: Cp. စိတ်ကျန် to be fed up, finished with.

ဇေကျန်လက်ပန်း:ခွေ့မိ:လေတယ် wanted and exhausted, I huddled myself (on the ground). Bamdu.Py.Z.54.

140.11 ပူပင်လယ်ချဲ့ "— (အပူ = distress, grief; ပင်လယ် = the sea; ချဲ့သည် to widen) to widen the sea of distress or sorrow.

ပူပင်လယ်ပြောလျှင်:ဘောင်တင်ဝေတောကြောင့်မဖြေနိုင်မဆီနိုင်
unable to console herself in the tumultuous surging sea
of sorrow (she died of broken heart). Pon.Taya.21. Cp.
ဒုက္ခပင်လယ် sea of misery. Padu.Py.Z.9.

140.13 ချစ်တင် "— (ချစ်သည် = to love; အတင် about, affairs. See အတင်: N.70) fond words, love making words. Opp. မုန်တင်: hateful words.

ချစ်တင်:မေးငှါငှက်တကာလည်း the birds twittering fond words to one another. Thu.This.Py.89. ရွှေပိန်ညင်တို့ချစ်တင်: ဆိုသည် the kingfisher (couples) are courting each other. Padesa.5. လူများအပေါင်းတို့လည်း: ခေါ်သမဘက်မေတ္တာသက်နှုတ်ထွက် သံညွင်းအချင်းချင်း: ချစ်တင်:ဖြောင့် all the people, far from being angry, are conversing with one another in an affectionate and affable manner. Th.Th.P.D.28.

140.18 နတ်ဆိုလို့နတ်ဆိုလို့နတ်ဆိုလို့သည်နတ်က... — a play on the words နတ် na? = a spirit, dewa - and နတ် na? = to be cooked, be accomplished (as အကျိုးနတ် to obtain the accomplishment of one's end) be knowing, well-informed. (as လူနတ် a knowing or well-informed person). See Introduction

140.18 မြဲဆတ်ဆတ် "— (မြဲ for ? မြဲမြဲသည် to appear to be cured, as a sore or to appear to be cooked, as rice; ဆတ်သည်

to be brittle, easily broken) brittle and uncooked, as rice, i.e. half-baked people.

141.4 လိပ်ငှာ — butterfly; soul.

The Greek Psyche has the two meanings of butterfly and soul. So also the Burmese word leikpya. The story of Psyche, her troubles and adventures and ultimate attainment of immortality are told in Apuleius's romance of the Golden Ass. But at no stage of her career was Psyche a butterfly and her name is not accounted for in the story.

Leikpya as referring to the soul is probably more used at the present day by Burmanised Karens than by Burmans. They describe their annual festival of "calling the soul" as "calling the butterfly" (B. လိပ်ငှာ ခေါ်), but it is believed that the Karen word translated by Leikpya does not signify "butterfly" but a diminutive figure in human form. See Psyche - Leikpya by J.A.S.; J.B.R.S.XX.pt.I.24.

141.5 ဆရာတကာတက္ကသိုလ် — Takkasilā of the master of all masters - ~~XXXXXX~~ acme of wisdom, source of learning.

တက္ကသိုလ် P. Takkasilā = Takkasīla city. For form see ကသိုလ် or ကသိုလ် P. kasina N.89.

Takkasilā = the capital of Gandhāra. It is frequently mentioned as a centre of education especially

in the Jātakas. All the students from various countries such as from Lāla, from Magadha, and from the Sivi country, came to the university to study the three vedas and the eighteen sciences, e.g. archery, swordsmanship, and elephant craft, and various branches of knowledge including charming snakes, etc. See D.P.F.N.I.982-3.

တဝိဇ္ဇာကဉ္စုပ္ပါတက္ကသိုလ်မ္ဘိ as I am a recognised learned man of unusual mental attainments. Pon.My.Com.101. ဉာဏထကဉ္စုပ္ပါတက္ကသိုလ်... ဉာဏဉ္စုပ္ပါတက္ကသိုလ် mine is the acme of wisdom. Nemi.Yag.3. ဝိုင်ဆိုင်သည့်တက္ကသိုလ်က O paragon of all orchestras. Dewa.Py.Z.18. ဗေဒင်ဓာတ်တက္ကသိုလ်ရယ် you, who are the greatest authority in vedas (astrology). Tetat.97.

141.12 စိတ်နောက်ကိုယ်ပါ— (စိတ် = mind; နောက် the space behind; ကိုယ် the body; ပါသည် to be with, accompany) the body following the mind, i.e. headlong, impulsively. Cp. စိတ်ရှေ့ကိုယ်ပါ with body and soul, zealously; စိတ်ခွဲကိုယ်ပေါင်း to associate with a person only in body not in mind.

စိတ်နောက်ကိုယ်ပါ၊ မပြဿ၊ တိုင်းထွာဦးမြှ၊ ဘော်ဦးမည်... I should not act impulsively (i.e. to kill the king); I'd better think over it. Yethe.Py.Z.24. မကောင်းသော အမှုများကို... တိမ်းရှောင်သင့်ကြပေသည်၊ မရှောင်တိမ်းနိုင်ဘဲ စိတ်နောက်ကိုယ်ပါ ပြုလုပ်မည်ဆိုပါလျှင်၊ အမှန်ဆက်ဆက်အကျိုးဝိပါကပေါ်မည် one should shun doing evil deeds; if one, being

unable to shun, obeys one's impulse, then one will certainly have to face the consequences. T.Sh.W.IV.3.
 စိတ်နောက်ကိုယ်လိုက်တယ်လို့သာ: မဆိုက်မင်းပါနှင့် don't you be so
 foolish as to follow your own impulse. Pondaw.Py.Z.112.

141.10 စွာတာတာ "— (စွာသည် = to be meddlesome; တာ is a re-
 duplication) meddlesome. For form cp. အာဉာဉာဉာ
N.74; ငေးတေးတေး N.74.

141.10 ရှပ်တပ်တပ် "— (ရှပ် or လျှပ်သည် to be casual, cursory;
တပ် is reduplication of ရှပ် as in အာဉာဉာဉာ N.74.
ငေးတေးတေး N.74. စွာတာတာ N.141). casually, cursorily,
 See ရှပ်တီးရှပ်တပ် N.64.

141.13 အကြောင်းမတန် "— (အကြောင်း : = a mark, line, route -
 cause, origin, condition, state; မ = not; တန်သည်
 to accord, suit) to be not in accordance with condition
 or cause, i.e. disproportionately, surprisingly. Cp.
အင်မတန် exceedingly N.4; အတောတန် (မဝါ) to boast
 unduly. N.3. See အကြောင်းနည်း N.32.

ခည်းစိမ့်ကောင်းကိုယ်၊ အကြောင်းနှင့်မတန် ဝေးတတ်သည်
 you would be unduly far from good fortune. Naraw.My.
134. ငှက်အိမ်ပေါ်တွင်၊ အကြောင်းမတန်၊ မာဂဓ ဘာသာဖြင့် sur-
 prisingly the birds were twittering in Magaddha (Pāli)
 language. Moul.Py.Z.81.

141.23 တသုတ် "— (fr.သုတ်သည် = to sweep, descend with a swoop) one sweep, i.e. once. Syns.တတနိတထောက်"

ထိုသုတ်တော်နာအားထုတ်လော့ Moreover, please try to listen to this. Omma.Py.53.တသုတ်ခလေးလွမ်းပါအုံး၊ ခခနိလိဂ္ဂာ ရောက်လှပါပေါ့! - please walk a few steps more, we shall soon be reaching our destination. Padu.Py.4.9.

142.13 ဆတ်ဆတ် "—/ဆတ်ဆတ် ^{See} N.21.

142.14 အာရုံခို "— (အာရုံ = P. Āramana sensual pleasure; ခိုသည် to be near) to bring (their sensual pleasures) together. See ငါးပါးအာရုံ N.6.

142.17 ဆောင်ကြဉ်း "— See ကြဉ်း N.81.

142.20 ခိုဏှောဓ ပိမာန် — (ခိုဏှောဓ P. nigrodha = the banyan or India fig tree: Ficus Indica ; ပိမာန် Skt. and P. vimāna=celestial car, palace, mansion) the banyan tree mansion. See ယုန်ပိမာန် N.46.

142.24 (သနပ်ခါး) စေ့ "— အစေ့ = smell, odour - usually unpleasant smell; only in sarcasm or contempt, အစေ့ = pleasant smell. Cp. ချွေးစေ့ body odour; ညှို့စေ့ stinking smell; ပုပ္စေ့ putrid smell; လက်ပပ်စေ့ unpleasant odour from the armpit.

မက်ဗိုလ်ကို ကုသိုလ်ကံတောက်တော်နဲ့ အစေ့ဖြူ မနံသော လောကီ
you will have no smell of (not get near enough) the Path

and sanctification with little merit. Naraw.My.102.

ဘုရားရှင်တော်၊ ပွင့်ဇြားသော်လည်း ကျွတ်စော်ဝေးလ်... even at the coming of Buddha, they would be far from the smell of (far from attaining) emancipation. Para.Py.60. မိမိလူ့ဘို့မယ်လည်း ကျွန်စော်နံ့သည်ဟူ၍ ဆိုသည်... Queen Bomè exclaimed that he smelt of slavery. K.L.D.107. ဂုဏ်တော် ကျိတောစော်နံ့ ဟိဂုဏ်တော်... သင်းအယ်ကြောင့် တုမလ် why should those yagans, which smell of jungle, imitate this royal yagan? Yama.Yag.I.145.

143.3 ဖ... တိုက် — (ဖ or အော ? int. Oh! denoting surprise, despair, etc. See 3၁ ဖ N.3. တိုက်သည် or to be hit against, attack or be attacked) to be attacked by surprise - have unexpected good luck, play for big stake. Also cp. ဖ ချ had to exclaim in surprise or despair.

မင်းဖွဲ့ဖွင့်ဝံ့ နေ့မှာ ရှိစွဲစွဲကလေး ဆေးသေပေါက် အောတိုက်လို့က် ချင်လို့ on the opening day of horse races, as I want to ~~max~~ have good fortune (i.e. stake) everything I possess on the horse which is sure to win. Sun.15.5.26 (17).

— ငါတို့တရားလက်ဖိမင်းမှစ၍ ဖြစ်ချသည့်လေး the bow, which we the hundred kings including the ruler of Linkadipa (being unable to draw) have to give up in despair. Yama.Yag.I.66.

143.13 ကမင်းကြောလ — (ကမင်းသည် = to behave immodestly, shamelessly; ဘကြော = a vein, nerve; ထသည် to come up, rise) the vein or muscle of shameless

behaviour rises, i.e. to behave flightily. Also ကမင်းကြီး
ဆွဲကမင်းထံ and ကမင်းတောင်။

တော်တော်အသက်အငယ်ကြီး၍သိမ်း၊ ခုတ်ပြီးတတ်ပြီးတွေ့က၊ ကမင်း
ကြောထပ်ပြီးတော့ လမ်းကြောင်းဥတာကိုး it is because those fairly
old women, well experienced and well versed in (love-
affairs), have behaved themselves so flightily and
shown the way (to the modern girls that they were do-
ing the same). Pe.Maung.Py.Z.I.4. ကျော်အေးသည်... လေထဲတွင်
ကမင်းထန်ကြွေသော မီးခိုးများကို ကြည့်နေလေ၏ Kyaw E gazes at
the smoke that is playing frolicly in the air. Khitsan.
I.81.

143.14 ရန်ပုံခွင်း ။— (ရန် = danger, enemy; အုပ် = a heap; ခွင်းသည်
to strike at, go through) that which crushes danger
or enemy - such as bow, gun, horse etc.

ဆွေတော်တွဲမင်းရန်ပုံခွင်း ခွင်း... the regiment of horse
(men) i.e. cavalry which rout all enemies. Yama.Yag.I.
39. အသည်းဆိုင်ကို... ရန်ပုံခွင်း ဖြတ်သကဲ့သို့... as if her
heart had been hit by a deadly weapon. Pon.Taya.21.

143.15 ကောသလီရတိတ္ထာတွင်မင်းသားကိုလွှဲယှံ ထိသလို ။— alluding to
Prince Thuwunahantha in Keth.Z. (written by Kethathiri).

Prince Thuwunahantha, the heir apparent to the
throne of Injrahta country, went to see his lover
princess Kethathiri for the second time. The princess's

attendants fearing the danger that might befall them if this secret love affair were discovered by the princess's foster father the ogre king, ^{planned} to prevent his coming into her chamber by placing ~~xxxx~~ a spear at the window. So, when the prince tried to enter the chamber by that window, he was fatally wounded by the spear. See Keth.Z.40-43.

143.16 မချိတဂို — See မချိ N.14.

143.25 တယ်မိကရ — See တယ်မိကရ N.46.

144.5 အလောသင်္ဂါ — (အလော repetition, force. See အလောတန့် N.3. သင့်သည့် to be suitable, right) right or suitable force; prob. = suitable occurrence, happy coincidence; prob. meant for အခန့်သင်္ဂါ or အဆင်သင်္ဂါ to be opportune. အလော is usually used with တန့် or တော် as အလောတန့် N.3. and never with သင်္ဂါ which generally appears in combinations such as အခန့်သင်္ဂါ N.28; အဆင်သင်္ဂါ N.27. အလော was used instead of အခန့် or အဆင် because the playwright wanted it to rhyme with the following word တော

144.15 ရုပ်ရူပါ — (ရုပ် P. rūpa = appearance, outward form: ရူပါ P. rūpa or rūpā appearance, form, figure) appearance, form figure. See ရုပ်ရူပါ N.97.

144.22 သံရေကျ — (သံ = sand; ရေ = water; ကျသည် to fall)
water falling on the sand - in vain, of no avail,
fruitless.

သံရေကျ it is of no avail. Saga.118. ခဲလေသဒ္ဓါ သံရေ
ကျသို့ all that what I have tried for, has come to nought.
Zawta.Py.Z.18.

144.23 စုံတိမ်အာရုံလှူအာရုံ. — the spirit (will be contented)
with smell (perceptibility); the people with feeling
(tangibility). It is a Burmese proverb.

144.24 တေ့တေ့ထင်ထင် — (တေ့သည် = to place end to end; ထင်သည်
to be clear, plain) closely and plainly. This combina-
tion ~~has not been~~ found elsewhere. ~~xxxx~~ The more common
phrase is တေ့တေ့ဆိုင်ဆိုင် face to face.

Cp. ငြိတ်အင်္ဂါလည်း စန္ဒာဘုရားဟော လခွင့်တေ့ရျီတိုက်တွေ့ခဲ့သည်
the planet Mars comes to meet face to face with the
glorious moon. Nana.Py.76.

ဘွားချစ်ပြင်ရင်း ဂုဏ်ဆင်းတင်တင်ယခုဖြင်ဖု if your own
grandmother could see your face now. Min.Me.Eg.28. တင်တင်
အမှန်ပြင်တို့ဟန်ကို အကျွန်ုပ်တို့ကား ခြေသောအားဖြင့်... တပင်တပင်သိ
ပြီ as I have myself plainly seen your way of living -
I have certainly known about it. Dhap.Py.26. Also
Para.Py.121.

144.26 စောင့်မိ — (စောင့်သည် = to watch, wait. Cp. စောင့် to wait;

မသည့် to bear up, support), to watch and support &
to help, take care of. Also စောင့်ပျက်

ချမ်းသာရအောင်၊ စောင့်မပေးပေမည်သာအား one who helps
you to attain happiness. Omma.Py.42. စောင့်စောင့်ရ၊ မခါန့်ခွဲလျှင်
ဆုံးမတတ်စွာ၊ မတိဆရာကား the advisor minister
who always guided and admonished the king. Thanwa.Py.5.

ကြီးပြင်းအောင်လျှင်၊ စောင့်စောင့်ပျက်ပျက်၊ ကွပ်ညှပ်ဆုံးမသင်ဇော
သည့်။ ။ ငယ်ကလက်၌ ဆရာတည်း (the parents) who
with their guidance, coercion and admonition, teach
(their children) till they grow up, are thus the
children's first teachers. Ko.Py.28.

145.1 (စောင့်မည့်) ရေရာမှာ — (ရေရာ = a place; ရှာသည် to
look for, search) to look for a place (to help), i.e.
to be overanxious (to help).

Cp. ပတ္တမြားရှင်ဥသျှောင်ကျင်အပူရှာလှိုသေစရာမှ this brilliant rich hair-pin has given me distress and will
probably cause me to die. Pyinsa.Yag.24. လှပသော အဆင်းရှိ
သောသူ၏ကိုယ်ခန္ဓာကို အဖတ်ရှာ၍ ကဲ့တတ်သည် he censures people
who possess beauty, seeking fault in their bodies.

Z.P.K.473. ရန်ရှိသူကို ခပ်မလို နှင့် don't desire a war with
the one who seeks quarrel with you. Maggha.Lin.140.

Also နှလုံးရှာ ask for trouble; take unnecessary trouble.
ယဉ်းမဟာရှာ to busy oneself with searching for a
pretext.

145.4 မိတ်ကလျာ — (မိတ် P. mitta = friendship, friend: for form cp. မိတ် P. citta, mind, ခိုမိတ် P. nimitta = sign, omen. N.21; ကလျာ P. kalyāna, virtuous, pure, good. See ဆွေကလျာ N.94) a virtuous friend, good companion — a lover. Also မိတ်လျာ N.148.

မိတ်ဇာညကလျာ၊ သနားဂေဟာဏ်၊ တားတောင်ညာ၊ တင်ဂုဏ်၊
ဝယ်၊ ခုမရှိ။ there is no one who should be raised as
my help mate and my right hand queen amongst the mil-
lion handmaids. Dewa.Py.Z.10. တူမတွေ မိတ်လျာငယ်တစ်ဆိတ်
စာ သနား။ O my loving one, whom I could not see, please
have a little pity on me. Tetat.99.

ကလျာကမိတ်မြတ်သည့်စိတ်ဖြင့် bearing the spirit of
friendship in mind. Para.Py.47. ကလျာက မိတ်
virtuous friend. Up.Th.H.I.124 and မိတ်ကလျာလက္ခဏာဖြင့်
token of sincere friendship. Utena.Py.24.

145.4 (မိတ်ကလျာ) နှံ့ပုံသင်း — the way they entrust friendship
(make love) to each other is very fragrant, i.e. the
way they make love to each other is delightful. See
ဇာချာသင်း N.106 and ချုံနွဲ့သင်း N.150.

145.5 လွန်ကြင် — ? love - bird, these birds couples are said
to be fanatically faithful to each other. One will
not live when the other dies. See Sh.N.D.74. Hence
devoted couples are often likened to them. Also
spelt လွမ်းကျင် and လွမ်းကြင်။

e.g. သက်ခွဲမကွာ၊ နန်းအောင်ချာတွင်ဟင်္သာလွန်၊ ဩဌကအသွင်
 သို့ in the victorious palace, stayed (the king and
 queen) devoted to each other like the sheldrake and
 love-bird couples. Yathod.Py.32. ညာတောင်တွင်တင်၊ ချဉ်း
 လွန်၊ ဩဌက၊ မမြင်ရကား: as he did not see his beloved
 chief right hand consort. Widh.Py.20.

145.5 ပီကလာ — See မပီကလာပီကလာ N.33.

145.8 သဏ္ဌာန် — P. santhāna = nature, shape, form. For form cp.
 ဌာန် P. thāna = a place, locality; ဈာန် P. jhāna =
 transcendental power; ဉာဏ် P. ñāna = intellect, wisdom;
 မာန် P. māna = pride. Also spelt သဏ္ဌာန် and သဏ္ဌာန် N.20.
 ကျွဲဗွားတိရစ္ဆာန်၊ သဏ္ဌာန်အမျှ၊ မောဟထူ၍. in nature and
 behaviour (they are) like the animals such as buffaloes
 and cattle who are full of folly. Thanwe.Py.11. တင်တင်
 တိုင်ခုံးမျှကစ၊ သုံးဂဏလသဏ္ဌာန် Tin Tin's eye-brows are
 comparable to the shape of a three days' old moon.
Tetat.33. — ရာနုကုဗုဏ္ဏားကား၊ အဆင်းလည်းမလှ၊ မြေခွင်ခြင်းအဝ
 ဟိသောအစစ်အားဖြင့်၊ ကိုယ်၌သဏ္ဌာန်လည်းမကောင်း the brah-
 man Zanakka is ugly; and he has a misshapen figure
 with deformities such as bandy legs. Yaz.51.

145.19 တကိုယ်ချင်း — (တ = one; ကိုယ် P. kāya = the body; ချင်း /)
 by oneself, alone. See တယောက်ချင်း N.70; and တကိုယ်
 တမင်း N.100. within a single one

146.1 ပတ္တမြားဂူနံသာလှိုင်သည်သည်မြိုင်ငူတွင် — probably a reference to Nandamūlapabbhāra, a mountain cave in Gandhamādana.

See ရံရံမြေလှိုင်ဂူ... N.85.

146.2 သီတကုလ — See သီတကုလ N.33.

146.6 ယုန်ဆီလ — the moon - ? the moon on which was written with the cream of the earth, the figure of a hare. See ယုန်တပွင့် N.34.

146.8 ပူဝန် — See ပူဝန် N.21.

146.16 လူတင်စား — (လူ a human being, man; တင်သည် to put on, place upon; စားသည် to eat) a person who imposes himself upon other and eats, i.e. one who overreaches ~~xxxx~~ others a deceiver.

မကြာမီလူတင်စားစွန့်ခွာပြသွားတာနဲ့ soon (after being married) the deceiver deserted me. Dhamma. Py.Z.49.

မကားသွယ်စကားသွယ်ကိုလူတင်စားပေလှစောင်းဖျားငယ်
မောင်မောင်ဖျားပါလို့ my lord, you are full of graces and artful words. Are you a deceiver! Bamdu.Py.Z.52. ဒာသဝံ
မင်းလှိုသင်ကမုန်းတာလား၊ လူတင်စားကြီး ဂျ... O my lord, great deceiver, do you despise me because you have found a new girl? Saw.Pe.Py.Z.I.70. Also Kula.Py.Z.

65. ဧကန္တကတိဝုဋ်ကွေ့ကောကံဆင်သွယ်လူတင်စားကြောင့်တရားတွေ
ရုန်အေးရမရ... because/a deceitful impostor from the north east, you will get no peace of mind but will have to get involved in a law-suit. Bedawun. Py.Z.23.

ဒိဋ္ဌိဗျာ:တွင်လည်း အာအုတ္ထကရ်ဂ္ဂိကုပ္ပတိဇကသောက္ခယုဏ်ဇ္ဇိ
 ချေ့-- in the explanatory book of dreams (it is said)
 that when one dreams of one's intestine coming out
 and winding itself round a village, one will become
 the headman (of the village). Kon.Yaz.I.183.

147.7 ဆွေ:ပူတာ -- burden of grief and distress. See ဆောင်တာ
N.37.

147.7 လေး:ယူရာ -- beloved Thuza-(like maiden). See လေး:သက်လျာ
N.59 and ယူရာ N.9.

147.7 တဒာ:ဣဉ် -- (တဒာ: fr.ဒာ: strength, prob. of the
 mind. Cp. ဂွေ.တနုတ် fr.ဂွေနုတ် N.16; ဣဉ်သဉ် to be
 clear) to be happy. တဒာ: or ဒာ: which generally means
 the strength of the mind, appears in combinations such
 as တဒာ:ငယ် to be dispirited, downhearted. 151. တဒာ:
 တက် to be encouraged; and တဒာ:ရှိ to be gratified,
~~and~~ But this combination တဒာ:ဣဉ် has not been
 found elsewhere. Probably what the playwright in-
 tended, was စိတ်ဣဉ် to be happy.

147.13 သုံးဂွေ.ပုလ် -- the pearl of the three-graded maidens. See
 သုံးဂွေ.ဇင်ပန် N.85.

147.18 သိသိ -- See သိသိ N.11.

147.19 ဖလ်ဝါ— the colour of the sun. See ဖလ်ရောင် N.21.

148.3 မိတ်လျာ — for မိတ်ကလျာ See မိတ်ကလျာ N.145. For form cp.
 ဝန်းကိုဉ် fr. ဝန်းမကိုဉ် N.93; ဝင်ပါ fr. ဝင်ကံပါ N.89;
 သင်္ဂလီ fr. သင်္ဂလီ N.150. တောဝန် fr. တောမဝန်
N.93.

148.6 စီးစောင်းရှု — ? တစ်စိတ်စောင်းရှု (တစ်စိတ် = a little; တစ်စောင်း from
 one side, aside; ရှုသည် to look) to look a little
 from one side, i.e. to look askance, take furtive
 glances.

သူတို့စိတ်ရှိတစ်စိတ်စောင်းဆုတောင်းဆုယူ in accordance
 with their wish, they prayed aside, for (Yama). Yama.
Yag.1.71. လေကွတ်တစ်စိတ်စောင်း ချောင်းဖောင်း ကြည့်စိတ်
 [pekkhati] (lit. to behold, look at) to peep and take
 furtive glances at (the girl). W.M.A.N.120.

148.9 (တကွည့်) ^{သွေး} — to draw along, put off; persuade.

တလမလေးတလသွေးသော် if one puts off (repaying
 one's debt) from one month to another. Thanwa.Py.18.

ထိုကြည့်သူတို့ အလည်လိုက်လျက်ကြည့်သွေးဆံ့ဟုတ် ဖြစ်
 (the king) had planned to delay (the banishment of
 his son) by agreeing (at once) to fulfil the people's
 wish. Weth.Z.33. မကြာဝိုက်လည်ရွှေရာတော်ကြည့်စိတ်ပါအကွည့်
 သွေးသင့်သာဘူ sweeten my golden ears with your
 straightforward (account); don't delay it for long.
Mani.Z.132.

148.17 ဘိုးခေါင် — Also ဘိုးခေါင် the green barbet, who gets his name from its cry pho gaun. It is a favourite bird with song writers.

ငှက်ဘိုးခေါင်တို့... ဂင်ဂျွန်လျက် the green barbet sings melodiously. Bal.Py.11. ဘိုးခေါင်ကလေးတွေ... တအေးအေးဂင်ဂျွန် သဲလျံသာဆူရော the green barbet screams: it chants sweet songs (the whole region) is ringing with its cry. Pap.Py.Z.28.

ဘိုးခေါင်သာယာသီတော့ the green barbet comes and sings melodious notes. A.B.L.II.32. ဗျာတွယ်ညှိုးအောင်... ဘိုးခေါင်ရင်ကြည် as if to aggravate my distress the green barbet chants tuneful songs. Wiz.Py.Z.13.

148.21 ပဋိသန္ဓေ — P. patṁsandhi = reunion (of vital principle with a body) re-incarnation. See သန္ဓေ N.88 and ဥသန္ဓေ N.149.

148.25 အပျိုစက်စက် — (အပျို^a =/maiden, virgin; စက်စက် entire-ly, absolutely) absolutely a virgin; a pure virgin.

Cp. အာရ်စက်စက်သော ကျောက်သံပိတ်ဖြင့်... ခံတော်မူ၍ (the Buddha) received (the offerings) with the entirely new bowl. M.L.W.87. ဖတ်ရန်ကပွင့်စ်စက်စက်ပလ္လင်ချက်၌ the exalted conqueror (Buddha) who had just attained enlightenment (seated) himself on the entirely new throne. Thakhin.Eg.2.

148.26 ကိုယ်လက်လေး: — (ကိုယ် P. kāya = the body; လက် = a hand; လေးသည် to be heavy) the body and hands are heavy, i.e. to be pregnant, to conceive. Syns. ကိုယ်လေးလက်ဝန်ရှိ, ကိုယ်ဝန်ရှိ, ခွတ်ငုံ့, ခွတ်ပိုက်, ပဋိသန္ဓေတွယ်-ရှိသည်။

Cp. ပဋိသန္ဓေတွယ်တယ်ဆိုတာ, ကိုယ်လေးလက်ဝန်ရှိတာဟာ [patisaandhi] means to feel heavy in the body and hands - to conceive. Naga.Py.Z.I.23. ကိုယ်လက်ဝန်ရှိသောမိခင်သည် တောရွာငယ်ကပ်ပြီးတော့... ဂှင်လင်းမြို့ကောင်းစစ်မယ် as you have been filled with a child, it would be best for us to go to a hamlet where you can give birth to your child there. Digha.Py.Z.I.17. လိစ္ဆဝီ မင်းတရားကလွန်၍ ဂြင်လည်လေးသောမိခင်ကြီး ထိုသို့သမီးသည် ကိုယ်ဝန်ရှိသောတတ် when the maiden became acquainted with a Leiksawi prince, she conceived. Yaz.47.

149.5 ငွယ်ခွေ — fr. P. patisaandhi = reunion (of vital principle with a body) reincarnation. See ပဋိသန္ဓေ N.148 and သန္ဓေ N.88. For form cp. ဝတ်ခို P. Tāvatisā = Tava-deintha ~~sixth~~ the second of the sixth celestial abodes. N.33. ပဋိသန္ဓေ was shortened to ငွယ်ခွေ to rhyme with ဂြင်လည်ခွေ = The playwright used ငွယ်ခွေ three times. See pp.150; 153.

ငွယ်ခွေ ကိုယ်ဝန်ရှိရင်းမို့ am far advanced in pregnancy. as I/~~xxxxxxxxxxxxxx~~ Sawmya.Py.Z.101 and 106. လူတို့ထဲမှာ ငွယ်ခွေသောမိခင်လေး in the human world (a mother) carries a child for ten months. Shwehin.Py.Z.50. Bawa.Py.Z.42.

149.13 ခုနစ်စင်းမလှ်ကမ္ဘာပျက်သည့် ကော်ဇေါင်းပျံလို့။ --- like the seven suns
which destroy the world.

According to A.D.K., a book on cosmography, a world comes to an end through destruction by fire, water or wind. In the first case, first of all, one sun comes out, then another and then the third, and finally the seventh. The heat from these seven suns produces such a terrible fire on the earth that it burns everything.

A.D.K. 150-161.

149.16 လေးဝိညာဉ် (လေး = four; ဝိညာဉ် P. ananta = infinity; the prefix ဝိ is omitted for metrical reasons. Cp. ဝိညာဉ် P. agati. N.119. ဝိညာဉ် P. acinteya N.15. ဝိညာဉ် P. asankhyeya N.82. ဝိညာဉ် P. asamhima N.85) the four infinities viz. the universe, the sky, the beings, and the intellect of Buddha.

စကြာဝဠာ၊ အရောင်နှင့် သတ္တဝါများ၊ ဉာဏ်ဇာတိ၊ ဇွန်လေးပါးနှင့် ဆုံးဝတ်တို့... the universe, the sky, the beings and Buddha's intellect are the four infinities, the beginning and end of which cannot be known. Para.Py.51. ဆွေးနွေးရာမှာလေး နှစ်ကတည်းကတော့လဲ though there are songs in which grief is (compared to) the four infinities (my grief is more than those four). Sakya.Py.Z.26.

149.22 (ဝေါဟာ: — (ဝေါဟာ: to be, happen; လာ:သည့် to proceed,
go) tenor or drift of happening, i.e. an incident,
occurrence, event. ဧ.ဒါလာ:ဒါလာ tenor, drift;

အလာ:တူ " to be similar, alike; ချွတ်လာ: the deciding race (of boats or horses); တောလာ: a verse describing the journey through a forest. See အလာ: N.53.

ဇွတ်လာ:တံမယ်တော်ညာဘရာမာဏပါအုံးတော့လာ: you, my father king, please behold what has befallen me, this night hand consort. Dewa.Py.Z.34. ဇွတ်လာ:ကျွန်ခင်၊ စောက်ဘုံပေါ်က၊ ခေဉ်းတော်မူရိလျှင်... အခဲမကြေ ဂျိလ်မိုမယ် if his father from the six celestial abodes had seen all these events, he would never have forgiven us. Kaw.Py.Z.24. and Mahaw.Py.Z.7. ဘုန်းမောင်ဇွတ်လာ: the plight of this glorious man. Po.Py.Z.23.

149.24 ဇေကနိ — probably combination of ဇေ and ကနိ (ဇေ P. eva emphatic particle "so, just, very"; ကနိ P. ekanta = one side, absoluteness) certainly, absolutely.

ဇေကနိလျှင်၊ အမှန်မယွင်း absolutely, and certainly. Thanwe.Py.31. ပွင့်လေအမှန်ဇေကနိသာ: he would surely attain enlightenment. Zanak.Py.55. သူဌေးဝတ်ဂုဏ်နာကျိချွန်ရက်ကြာလျှင်၊ ကျိဝါကာသည၊ ဇေကနိ ဂုမည် - in about seven days' time, this layman would/certainly attain the noble rank of a wealthy man. Pon.Taya.53. — ပုဏ္ဏားတို့သာ၊ မျိုးဝတ်စွာပည၊ မိစ္ဆာဝါ၊ ဇေကနိကနိယင်းဆိုဟန်လည်း၊ အမှန်မယွင်း his erroneous statement made in an assured manner that the brahmins are the only noble race, is untrue. Buri.Z.Py.38.

149.25 သက်ကင်: — (သင်္ကါ P. saṅkā = doubt, uncertainty, fear; ကင်:သည to be free) to be free from doubt, uncertainty

or fear. Also သက်ချေ to quash suspicion; သက်ဖျက်
— ဖျက်—ဖျောက်—ဖျက် to banish or dispel suspicion;
သက်ရှိ to suspect, doubt. See သက်ဖြေ to disprove
one's doubt. N.157.

စောဒကပစ္စယမတင်ဘာအောင် သက်ကင်းပြု သာမကမူငါး
sp that you may not have to exhort or question me, I
shall free you from your uncertainty by illustrations.
Kyab.Taya.I.51. ဆွေလင်တစ်၊ ငှိမ့်ကို၊ သိလို့သောငှါ၊ သက်ဖျောက်
ကြောင်း၊ မေးလတရောင်းတော်။ when he, in order to
remove his doubt, asked her whether she had a husband
or not. Buri.Lin.12. မေးပြုပစ္စယ၊ အခါခါတည်း သက်ဖြေ
ဖျောက်။ he removed their doubt by answering their
repeated questions. Dhap.Py.39. အဘိုးကြီးနှင့်၊ ဘုန်းကြီးသခင်၊
သည့်နှစ်ဖြစ်ကို၊ သက်ရှင်း၍၊ မကင်းတတ်လျှင်၊ မှတ်လေတော့၊ မူချ
if you could not get rid of your suspicion concerning
the case in which two of us, the monk and the old man,
were involved, please take this to be certainly true.
Pon.My.Com.100. ငါ့အား သက် မရှိစွာနှင့် please, do not have
suspicions of me. Thanwa.Py.13.

150.8 နောင်ကြည်—(နောင် = future time; ကြည်သည် ? to shun) to
shun in the future, i.e. to be forewarned
against. Cp.
နောင်တရ to repent, regret.

150.9 သင်္ဃလီ — for သင်္ဃလီ a couch, divan. See သင်္ဃလီ N.12. For
form cp. ပန်းကိုင် fr. ပန်းမကိုင် N.93; မိတ်လျာ fr. မိတ်က
လျာ N.148; ဝင်ပါ fr. ဝက်ပါ N.89; ပောဝန် fr. ပောမဝန်

N.93. See မောင်ဘဉ် N.28; အဘဉ် N.150; အမှီ^၆
N.28. ဘဉ် N.48.

နေရာ၌၊ ပွေ့သင့်လိမ့်ဟောကြကား။ on the couch of the
diamond chamber, I am unable to comfort myself. Gita.
80. သင့်လျီအေးဆီးစေလိုပါသည်။ ပျော်နိုင်ဖို့ I try to console
myself and go to sleep on the divans; yet I cannot.
Ibid. 106.

150.14 ချူနဲ --- သင်း - lit. the way (you) tempt me is fragrant. See
 ကြံချက်သင်း: N.106; မိတ်လျှာနဲ့ ဟဲ့ သင်း: N.145.

150.16 3022020000 ||-- See N.112.

150.20 ကာယံ ။— a metathesis for သံ from သံလံ See သံလံ
N.12; and သံလံ N.150. For form see ဝိဇ္ဇာ for မှာ
N.16.

သ၌ is changed to သ၌ to rhyme with (က)ညာ
and (သ)တာဝင် the preceding words.

151.1 ၁၁၀၁.၁၀၁၁- See ၁၁၀၁၀၁၀၁ N.7.

151.6 သေငယ်ငယ် — (သေသည် to die; ငယ်သည် to be small;
 ခေါ်သည် to faint away) to faint away, swoon. Usually
 သေငယ်သေ to die a small death, i.e. to swoon, faint
 away 153; also said of someone, sound asleep.

ဟက်လက်ကြီးတကတဲ၊ ဘုံ့ဘုံ့ကြီးလဲလို့ဖြောကွဲသေငယ်သေ
သည့်လယ်ပင် heart broken, she at once flopped down

- 151.19 တမုဖျက်— See တမုမသစ် N.7.
- 151.20 တဘာ:ဃီ— See တဘာ:ဗြဟ္မ N.147.
- 151.25 ဟံရံ:သူ— the maidens of Hanthawaddy palace; the maidens of the royal city of Hanthawaddy. See ဝဉ္ဇာတိ N.81.
- 151.26 ခုန့်— for မျက်ခွံ: the eye brow; မျက်ခွံ: is shortened to ခုန့် for metrical convenience. For form cp. ဘော fr. သဘော N.19. မိန့် fr. တမိ or တမိန့် N.63.
- 152.1 မောလပတိ— ? *macsa Indica* = Wall; also called ဗျင်းပင် lit. egret tree. It is a garden shrub, attaining to the height of four or five feet; the leaves are lanceolate and including the petiole are from two to six inches in length. It bears small white flowers, which are likened to the egret by Burmans; the leaves are used in the preparation of a wash for the head. Judson Dict.
- 152.1 တောမသတိ— See အတောမသတိ N.128. For form cp. တင်ကရ fr. အတင်ကရ N.34. and ဖတ်မတင် fr. အဖတ်မတင် N.7.
- 152.2 ပန့်ညို— ? ဝဉ္ဇာပန့်ညို = cassia, glauca. Linn.
- 152.2 မရသိမိ— for မယားသိမိ lit. lesser wife, a kind of shrub. — *adhatoda vasica*. Nees.

152.14 အတည်ကျ — See အတည်ကျ N.49 and တည်တည်ကျကျ N.117.

152.17 မင်းပတာ — See မင်းကုသမေပတာတို့ N.23.

152.18 လှသန္ဓေ — (လှသည့် to be beautiful, handsome; သန္ဓေ P. sandhi, union, junction. See သန္ဓေ N.88) union of beauty; embodiment of beauty - an epithet for a maiden. See လှတန်ဆောင် torch of beauty N.6. လှသုဋ္ဌေ: wealth of beauty. N.43.

ဆင်းသန္ဓေကို မြင်ချေမိလော့: ညွှတ်တိမ်းပါသော when (the king) saw the captivating girl and fell in love with her.

Thu.This.Py.67.

152.21 အပြီးသတ် — (ပြီးသည် to complete, finish or be completed, finished; သတ်သည် to put an end to. Cp. အသတ်လက်သတ် to put a finishing touch, bring to a completion. See အစွက် N.47. and အတောသတ် N.128) to a finish, completely, finally. See ပြီးခန့်သတ် completely, absolutely. 16. Also အပြီး as in ရေသာကိုအပြီးအမှန်နီးသည် to be certainly near the slack water. 39.

မိမိလာကာဝိဒေဟမင်း၊ ကျွန်ုပ်ငါးယောက်လေးဘော်အမတ်လွယ်ကူစွာမင်းဆီး၊ အပြီးသတ်ရပါမိမိ - once for all, we shall easily be able to capture King Wideha from Midhila, with his faithful servant Mahawthada and the four ministers. Mahaw.Py.Z.23. မင်းသမီးအပြီးရောက်ရန် ဂြိုဟ်သည် a princess is bound to come here. Wiz.Py.Z.59.

152.24 ရှေးဝဿိ — See ရှေးဝဿိရည် N.82.

153.11 ပစ္စုပ္ပန် — P. paccuppanna = present opp. to atiti = past. For form cp.ကံ P. kamma = deeds, fate; ဆန် P. channa = Buddha Gotama's Charioter; သတ် P. satta = seven.

ပစ္စုပ္ပန်စီးပွား၊ သံသရာ စီးပွား for one's benefit in this as well as in the future existence. P.R.W.74. အရှင်မင်းကြီး အလှူသည့်သံသရာအကျိုးကိုသာမလေး၊ ပစ္စုပ္ပန်အကျိုးကိုလည်း ပြီးစေ၏။ Your Majesty, the offerings you have made will bring to you reward not only in this but in the coming existence as well. M.K.W.226. ဒိဿာဝုလ္လလင်သည် အမျှော်ကို ချုပ်အံ့ဖြင့် ပစ္စုပ္ပန်မျက်မှောက် ကြွေရန် ဖြစ်စဉ်... it was because the young (prince) Dighawu had repressed his anger, that he became a king, in the very/same existence. Kaw.Py.Z. 14.

153.19 ကာယကံဝစီမ္မကပါလိ — ? ကာယကံဝစီကံဖရောကံမ္မကပါလိ repeating (the formula) with the deeds of my body, of my mouth. (and of my mind), (I worship the Buddha).

153.20 နားသစ် — (နား = the ear; သစ်သည် to renew. See အားသစ် N.114) to give a new ear, try to hear, listen attentively.

မြန်ကားကို ရွှေနားသစ်ချင်နှင့်လိမ့်မည် (her) golden ears will be wishing to hear my reply. Zeya.Yad.24.

ဘခင်သက်ထား၊ ရွှေနားသစ် my son, sharer of my life, please listen carefully. Wiz.Py.33. နားသစ်လိမ္မာကဝိဒ္ဓာတို့ငယ်

O wise men, please give me your judicious ears. Bamdu. Py.Z.67. In an obscure passage in Zanak.Py.14 some texts have နားသစ်, others နားဆစ် - . See J.B.R.S.VI pt.I.30.

154.6 မကြုံတောင်— (မ = not; ကြုံသည် to meet with, be confronted with; တောင် = an intensive verbal affix = at all) have not met with at all, i.e. never come across before = sometimes, this negative phrase is followed by an affirmative. Cp.

မရဘူး: N.66 and စတောင်:— See appendix X.

ဤကဲ့သို့သန့်တန်ခိုး ဘာကာကြီးမားသောမင်းကို မကြားဘူးတောင်
we had never heard of such a glorious and powerful king.

R.Ky.Z.34.

မတွေ့ရတာကြာတာကြာမှ ^{for} ~~what~~ a long time we haven't seen each other. A.B.L.II.7. ကြုံတောင်: ကြုံရုံကြုံခွဲကာ
this affair, such as we have never encountered before
(ကြုံတောင်: မကြုံတောင်:) Kutha.Py.95. မရောက်တောင်: သော ကုသိုလ်တော်
ရောက် ဝှ် a unique blessing (the arrival of Buddha's bowl) has now come to us. Han.Aye.114.

154.12 ဇီဝိန့်ကြွေ — (ဇီဝိန့် P. jīvi = life; jīvī = living; ကြွေသည် to fall off) the soul falls off, i.e. to die, pass away.

ဇီဝိန့် appears in many combinations, e.g.

ဇီဝိန့်ကြွေလို့ သေဆုံးအောင် ထိုးလို့ တစ်ခု သေမယ် ကြံကတ်
though I want to stab and bring a violent death to myself. Thaton.Py.Z.5. ဇီဝိန့်ကြွေကာ သေတာမတ် မေ့မှာ ခိတ်မှတ်
I this girl, prefer taking my own life to (being alive).

Tetat.57. စစ်တောင်စားလုပ်ကြံမှ သက်တတ်ရီဝိန် . . . it was
only when the chief of Sittang plotted against him, that
(the king) met his end. K.M.D.I.74. ငါ့စိန်ပြတ်လူ ပါပေါ့
my soul is about to leave me. ^{Budh.} ~~Py.Z.5.~~ လေးဂုဏ်နိမိတ်
ငါ့စိန်ကိုဖြတ်တော့မည် I am going to cut your life short
by this victorious bow. Wiz.Py.Z.28.

154.19 တယ်ကြီးများ— See တယ်ပြီ N.13.

154.20 ခွတ်တဂွတ်— See ခွတ်တဂွတ် N.67.

155.5 အောင်မ— a metathesis for အောင် Ma Aung, the joiner. To get the
rhyme in the proper position for rhyming with ကွ the
name အောင် is changed to အောင်မ Cp. ဝိမ္ပန for မြန်မာ
N.16. ရာသဉ် for သဉ်ရာ N.150.

155.6 ဂဟေဆော်— to solder, join. See ဂဟေဆော်မ N.52.

155.9 ကတော်ညွှောက်— (ကတော် Mon. kalaw = lady wife: wife of a
man holding office or otherwise distinguished. See ကတော်
N.10; အညွှောက် = a shoot) the lady wife shoot i.e.
future lady wife. ကတော်လောင် or even ကတော်လျာ are
the more common phrases. This strange combination ကတော်
ညွှောက် must have been formed on the model of နန်းညွှောက်
the shoot of the throne; heir apparent to the throne.
N.120.; and the playwright chose ညွှောက် instead of လောင်
or လျာ to rhyme with the preceding word လောက် and

the following တောက်

155.11 ဘူပါလော- P. bhūpāla = a guardian or protector of the earth - a king; sometimes ဘူမိပါလ bhūmipāla. Also ဘူပတေ P. bhūpati = chief of the earth; A.B.L.III.16. ဘူပရာဇ် B. bhūparāja lord of the earth. Pon.Taya.107. For form cp. ဟူဇော် P. pūja = reverence. N.52.

ဘူပါလသဒ္ဒါကာမင်းကိုတောသည် the word [bhupala] means a king. Buri.Z.Py.Com.171. — ဘူမိပါလော်ဂြော့နင်း တော်ကို the golden palace of the king. Widh.Py.58. ဘူမိပါလ၊ နဂုဿေဋ္ဌနင်း guardian of the earth and lord of the people (i.e. the king). S.Ky.D.II.328. Cp. ဘူလော် prob. for ဘူပါလော် = a king. Widh.Py.27.

155.16 သွယ်ဝယ် -- (သွယ်သည် to lead up to - a subject, be circuitous in conversation: ဝယ် reduplication of သွယ် -- prob. for ဝိုက် as in သွယ်ဝိုက် to speak in a circuitous way) in a round about or circuitous manner, prevaricating; coaxing. See သွဲ. N.34.

မေးမိမိသွယ်ဝယ်ဖြောင့်ဖြူနားချေလွှာနှင့် my dear mother, please do not come to persuade me with your circumlocution and solace. Pap.Py.Z.12. သွယ်ဝယ်ဖြောင့်ဖြူတင်စကားကို နားမဝင်ဘူး your second attempt at prevarication will not enter my ears. Mahaw.Py.Z.21. သင်လဲပါအောင်အသာဖြောင့် သွယ်ဝယ်လို့ခေါ်လှပ you persuade and coax him to come with us, Luwun Py.Z.14. — ကိုယ်တော့ဖြောင့်အလောင်းကို ခြာမောင်နဲ့

ဖြင့်လွေချီ ကိုယ်ချင်းမှီ၍ထိုင်လျှံလွှံမပွဲတတ်ပြီ (the cow-
elephant) raised up the corpse of her exalted husband
with her trunk, and placed it against ~~xxx~~ her body;
she was (too mournful) to lament thus and thus. Pon.
Taya.21.

155.17 ကောက်ကလု။— See ကောက်ကလု N.3.

155.26 အရမ်းမို့။— See အရမ်းမို့ N.23.

156.12 အတပ်ပြော။— See အတပ် N.71.

156.18 လက်ထိတ်ခတ်။— (လက် = a hand; ထိတ် = stocks, for confinement;
ခတ်သည် to put into, strike) to put a hand or hands
into stocks, i.e. to handcuff, manacle.

This word လက်ထိတ် = handcuff, came into use in
Burma quite recently. Probably the handcuff was in-
troduced into Burma by the British authorities. The
Burmese kings used rope or string instead, e.g. အနော်ရထာ
မင်းစောလည်း... ဤစွာသောအမျက်တော်ရှိသောအားဖြင့်ဖြူကပြောင်
ဤဖြင့်လည်၍အင်္ဂါနွယ်လှံဖြင့် ထိုးတော်မူ၏ - - - King Anaw-
ratha was so angry with (Kyanzittha) that he had his
hands bound with ropes and hurled at him the Areindama
lance. Kala.Yaz.I.206.

156.19 ခာပူ။— (ခာ = the ear; ပူသည် to be hot) to be hot in
the ear, i.e. to be unbearable to the ear, to pester

opp. နားစား: — to be free from pestering, not to be troubled by quarreling etc. Cp. နားခါ: to find bitter to the ear; နားချဉ် to find unpleasant to the ear; နားချို to find sweet to the ear; နားငြီး to be tired of hearing; နားရှက် to be ashamed to hear.

ဤမိန်းမနှင့်ဤဖောကျားသည်သူများနှင့်မတူအလွန်ပင်နားပူပါသည် unlike other people, this wife and husband are a nuisance to the public (as they often quarrel).

Up.Th.H.I.110. ကုဏ္ဍုစ ဓကားနှင့်နားပူခွင့်မရှိရအောင် ပါဠိအဋ္ဌကထာတို့ကို ဓာနာစွာ ထုတ်ဖော် ဂြင်းလင်း၍ — so that he should not pester my ears with this question of kukkucca (remorse, worry) any more, I will explain to him with instances from the Pāli text and the commentaries.

Th.Th.W.D.II.133.

နားပူသံကျပ်တပ်တပ်တို့ကို တွန်းအာခွန်ခွန်းဖြင့်... မေးမြန်းမူတော် when (she) plagued (the embryo Buddha's) ear, and urged him over and over again to tell her (the reason of his gravity). Weth.Py.72.

156.19 အရည်လည် — See အရည်လည် N.35.

157.3 သုံးရွှေခွက် — See သုံးရွှေပုလဲ N.85. and (မိန်းမ) ခွက် N.7.

157.5 သက်ဖြေ — See သက်ကင်း N.149.

157.6 လှပနီပင် — (လှသည် = to be beautiful; ပနီပင် = a flower

plant) a beautiful flower plant -- an endearing epithet for a beautiful girl. Cp. a few Burmese names
 ပန်းခက် branch of flower; ပန်းခိုင် nosegay; ပန်းဖူး
 flower bud; ပန်းဖိုင် delightful flower; ပန်းရွှေ golden
 flower. See လှသုဇ္ဈ: N.42 and လှသန္ဓေ N.152.

သားပန်းပင်ကိုယ်လင်သက်ဝေဆောင်ပါချေဟူ၊ စေလေသော
 ခါ... when she asked her life-long husband, sharer
 of her life, to fetch her beloved son. Yathod.Py.59.

157.6 သူပိန် -- P. supina = a dream, vision. See သူပိန် N.151.

157.11 ဂန္ဓာ -- See ဂန္ဓာဖိုင် N.139.

157.25 မျက်နှာငယ် -- (မျက်နှာ = the face; ငယ်သည် to be small)
 to have a small face, i.e. to have no face, to feel
 inferior, opp. to မျက်နှာကြီး N.66. Cp. မျက်နှာများ
N.34.

ရှုပ်ရှည်နွမ်းနယ်မျက်နှာငယ်သောပြုလယ်မဆံ့ if you are
 an obscure person with a shabby look, you will cut a
 poor figure in public. Owada.Py.19. မျက်နှာငယ်တဲ့ခေတ်တွင်
 အချစ်ကိုလောလားလို့ကံရင်ဆွေ့စမသိမိ -- in this time
 when I have become a mere nonentity, if you take away
 your love from me, my distress will know no end.

Shwenan.43.

158.3 ကဲ့ရဲ့ထက် -- (ကဲ့ရဲ့သည် ? to ridicule, deride; အဖတ် or အဆတ်
 = what remains of a thing after the juice is extracted.

solid matter. See ဖတ်မတ် N.7) the object of ridicule. Also ဆဲဖတ် the butt of abuse; ဆိုဖတ် or ဖတ်ဖတ် the butt of criticism or attack; လိုဖတ် any object of desire.

158.5 အတောသတ် — See အတောသတ် N.128.

158.8 ဆိုရေ့ဂြိုဟ် ဆိုအပ်လွှတ်ဆိုစရာလျားထားပချေခါငါ့ဝန်ရှိ — is a translation of ဆိုရေ့ဂြိုဟ် ဆိုအပ်လွှတ်ဆိုစရာလျားထားပချေခါငါ့ဝန်ရှိ what needs saying, must be said. If there ~~xxx~~ are things to be said, and I leave them unsaid, the responsibility is mine. Buri.Z.Py.6 by Shin Maharahtathara (855 B.E.) 1493 A.D.

158.13 အာကယောကျ်ား — See အာကယောကျ်ား N.41.

158.14 ရော်ဂီ — or ရော်ဂျီ or ယောဂီ = a magician, one supposed to have obtained supernatural power. Cp. ပိဋ္ဌာ P. vijjā = a general popular term for lore in the old sense, science study, especially study as a practice of some art, something like the secret science of the medicineman. N.B. Burmans generally associate a ရော်ဂျီ with alchemy; but often they make no distinction between a ရော်ဂျီ and a ပိဋ္ဌာ ရော်ဂျီ Skt. yogin : one who practises the Yoga, a system of meditation combined with austerities, which is supposed to induce miraculous power over elementary matter. P. yogin; Mon. ယောဂီ an ascetic, fakir.

Hind.: jogī = a Hindu ascetic and sometimes a conjuror.

See H.J.461.

- 158.22 အသည်းကြောင် — (အသည်း = the liver; ကြောင်သည် to be confused, to stare at. See ကြောင် N.110) to be confused at the liver, i.e., faint-hearted, timid, sensitive. See သည်းနောက် N.139.

နောက် အသည်းကြောင်တယ် the fellow is faint-hearted (because he dared not come to see her). Saw.Pe.Py.Z.I. 49. ယခုမှ ဂုဏ်လွတ်လွတ်ကြီးမိသော။ . . . အသည်းကြောင်ကြည့် if you, being timid, do not now boldly and wholly exert and free yourselves (from the trammels of this life). G.B.R.I.66.

Cp. ဘဝကြောင် miserable state of existence; miserable fate. Thaton.Py.Z.3.

- 159.1 ရန်ဇိုးရွှေ — (ရန် = enmity, danger; ဇိုး = rain; ရွှေသည် to be continuous, incessant) the rain of enmity falls incessantly i.e. to meet with continuous woes.

Cp. စောဘုန်းရှိန်လည်း။ ချစ်ဇိုးရွှေမျှ။ သားရင်သွေးကို the exalted and powerful king showered the rain of affection on his son, the blood of his bosom. Utena. Py.14. တေးမဂ္ဂိစောဘုန်းဇိုးရွှေလျက် (the king) poured down incessantly the rain of glory on to his people so that no ^{harm} ~~harm~~ would befall them. Buri.Z.Py.72. ဒေါသမျက်ဝမ်းမိုး ခွယ်ရွှေမျှ (his) anger poured out like incessant showers of rain. Pyinsa.Yag.63. မေတ္တာတော်ပြေ နှစ်ဦးကြီးရွှေလျက်

shower down a continuous rain of love. Widh.Py.45. လွမ်း

မိုးစေ့ to be continuously yearning for. Dhamma.Py.
Z.10.

159.6 တောက်လို့ — ပေါက်လို့ ? fr. ဘာကြောင့်လို့ = why, - as in ထုတ်ချေ
fr. ထုတ်ချင်းပေါက် N.55. မျက်မှောက် fr. မျက်မှာဘောက်
N.78. A favourite phrase with the pyazat writers. e.g.
တောက်လို့လဲဆိုတော့ the reason is (this). Thaton.Py.
Z.138. ပေါက်လို့တဲ့တဲ့ Why? Sanda.Py.Z.4. - မင်းတောက်မ
ငိုသတဲ့. why do you cry? Kula.Py.Z.20. ရွှေဒဂါး ကိုးသောင်း
တောက်တဲ့တောက်သင်းတောအနုပါလီမ he said that (he wanted)
about ninety thousand mohams; why is he so moderate
in his demand? Saw.Pe.Py.Z.I.68. မကမ္ဘာမြေမထွေးယောက်
ယွင်းချွတ်ကာတောက်မဲ့နီကရိသတဲ့ O my youngest sister
Ma Kambu, why be so misguided and foolish? Bamdu.Py.Z.
120. Also ibid.47.

159.12 စကြာဘွင်း (စကြာ Skt. cakra; P. cakka = a wheel, fact. See ရွှေ
စက်ချွေ N.82; ဘွင်းသည် to open) to step, walk —
appropriate to Deity and royalty. This does not seem
to be an established combination; ^{စကြာ} it is most commonly
combined with ချီ to lift, ဖန့် to spread.

ခေါ်ကြိုးရှင်တန်ခိုးတင်တဲ့ယဉ်သိင်္ဂါ၊ စကြာကွန်ချီရေကသည်ကို
that I, this glorious possessor of emerald waistband
and gold of elegance (Manimekhala - the guardian fairy
of the seas), have come here. Wiz.Py.Z.55. ရွှေအနုဘာညိုစကြာချီယု
(Buddha) made for the magnificent golden palace.

Bal.Py.2. ခေတ်လာသို့တဝါးဝတ်ကြွေသောကြွေ (King Zanaka) walked on like a lion (towards the throne).

Zanak.Py.32. Also ဝတ်လာလှ်လှ် to travel. Nana.Py.31. ဆက်ကြွေဝတ် to tour. Maha.Up.Eg.114.

159.17 လျင်တဆာ — (လျင်သည့် to be quick, swift; တ an augmentative particle; ဆာသည့် to be quick, prompt) quickly, hurriedly. For form cp. ယုတ်တဆာ N.2; လှ်တကြွေ N.12 and see appendix. Often ဆာတလျင် See Appendix X.

မကြာမတင်ဆာတလျင်သော quickly without delay.

Thu.This.Py.17. အဆ်းသို့ဆာတလျင်ဖြင့်ဥစ္စာရှင်မပေးပါဘဲ... ဟု ဆိုလျှင်ကို ခပ်ပါသလဲ why did you enter the room in a hurry and dip up the vinegar without the consent of its owner? Sh.Ok.M.149.

159.23 ပဏ္ဍာရီ — Patācārī. She was the daughter of a banker of Sāvatthi; and when she grew up, she formed an intimacy with a servant, When her parents wished to marry her to a youth of her own rank, she ran away with her lover and lived in a hamlet.

As the time for her confinement drew near, she wanted to return to her parents, but the husband, on various pretexts, put off the visit. One day, while he was out, she left a message with the neighbours and started for Sāvatthi. Her husband followed her and overtook her. But on the way - she gave birth to a son - and they returned home. The same happened.

when her second child was born; but soon after its birth a great storm broke, and her husband went to cut some sticks and grass in the jungle with which to make a shelter. He was bitten by a snake and died.

In the morning she discovered his body and started off to go to her parents. While crossing a river with her elder son, her younger son whom she left on the other bank was carried away by a hawk. In her excitement she dropped the elder son she was carrying, and he was swept away by the flood.

Distracted, she went on towards Sāvatthi, but on her way she learnt that the house in which her parents and brother lived had fallen on them in the night and they had been burnt on one pyre. Mad with grief, she wandered about in circles, and because, as she circled round, her skirt cloth fell from her, she was called Paṭācārā (cloak-walker). See Paṭācārā Therī. D.P.P.N.II. 112-114 and ပဉ္စကရီထေရီဝတ္ထု ^{Dham.} ~~XXXXX~~ W.III.120-137.

159.24 တဝေ: — (ဝေ:သည့် = to run) in the same run; i.e. in the same level, equal, comparable to. Syns. တညီတတန်း။

မိငြိမ်ရသည့်လူဝတ္ထု...လှည့်ဝေ:တည့် in looks, she could be comparable to ~~xxxxxxx~~ the matchless Thuriyawica.

Kutha.Py.7. ငါ၏ကားသည့်အဋ္ဌကထာနှင့် တဝေ:တည့် ညှိညွှတ်စွာပင်။
my words are perfectly consonant to those from the
commentary (on Nemi Jātaka). Nemi.Z.13. ဟင်္ဂလိပ်ဆိုခြင်းဟောပါ
ဦးတော့နှင့် တဝေ: ညှိညွှတ်စွာပင်ဆိုသည်။ it is composed in

conformity with the aforesaid Pāli text. K.L.D.251.

တမ္ပတမ္ပတည်း - - in the same level and line, i.e.
in complete uniformity with. Ayutaw.63.

159.25 ခွံဘာ "— (ခွံသည် = to sink, be submissive, compliant; နာသည်
to listen to, attend to) to be submissive, obedient,
meek. Also ခွံကျိုးခွံညွတ်ခွံနည်း and Cp.ခွံ
to overcome, vanquish. 115.

ချင့်အဝမ်းခွင့်သုံးခွံစိကာ၊ ခွံနာပလေစေအုံးမောင်ငို for his crime
let him endure (the punishment) so as to make him more
docile. Pap.Py.Z.17. မထောက်မခွံ၊ မခွံမနာမညကိုစိုးသမ္ပင်္ဂါရဝတိ
မစင်ရေကို၊ ရာဇဒကအာချက်များစွာ ဂိုက်ခွံသည် ဖြစ်ပြီ as I was afraid
that the R. Irrawaddy would not bow down (to you), I
have inflicted ~~it~~ the royal punishment by thrashing its
water several times. S.D.W.32. — နက္ခိန္ဒိကာ၊ ခွံနာပလေစေ
ကျန်တော်မခွံ၊ မခွံမညွတ်မဆုံးမဟုတ်ရာ (those kings)
would not dare not to submit themselves (to you, sire).
Mahaw.Z.I.224. ရသေ့တော်ကို ခွံနည်းသား၊ သတိုး မေတ္တ ရာဇာ
Thado Dhammaraja, who had an ~~an~~ absolute sway over the
the
city of/sage (i.e. Tharekhettara). Maha.Up.Eg.138.

160.4(မသေရ)တမည်း "— a name, kind = except when used with a negative
Also spelt တမယ်

ရုပ်ပြင်များလည်း၊ စကားတမည်း၊ မဆိုသည်သာ၊ ထူးမြားစွာ မ
except that those moving carved figure could not speak,
they are extraordinary in many ways, (i.e. like human
beings). Tada.M.Maw.17. အနိပ်ဇော်တောင်ဂုဏ်ထိပ်ပေါ်တင်မထားတ

APENDICES X & Y

Appendix X

Syntactical relations in Burmese are indicated partly by word position, and partly by the use of suffixes. Prefixes are scarcely employed, and according to Wolfenden¹ "the lateness of all the prefix usages in the Tibeto-Burman languages of Assam and Burma is everywhere evident". In Burmese, the only prefix referred to by him, which concerns us at present, is the non-pronominal

"ဝ" as in ဖခင် = father; မိခင် = mother, and in verbal nouns such as မှတ် = a mark - from မှတ်သည် to mark; ဖုတ် = a heap - from ဖုတ်သည် = to heap up.

In fact, however, there are a considerable number of other formative syllables, which may be classed as prefixes. It is pointed out by Stewart² that when it is desired to use a word as an attribute word, it is usually lengthened in some way. The lengthening may be done by reduplication, or by prefixing some formative syllable. The formative syllables in most common use are illustrated below. They do not seem to occur in the Old Burmese of the Inscriptions, but are frequent in the poetry of the 16th C. and later.

(A.) ဝ "ဝ"

This is a prefix of varied uses.

(1) Prefixed to an auxiliary verb - that is, coming between the

(1) Tibeto-Burman Linguistic Morphology. 49^x Wolfenden.

(2) An Introduction to Colloquial Burmese. J.A. Stewart, Rangoon, 1936. Chapt. XX.

verb and its auxiliary, it forms the two into a noun, whose common use is in subordination to some following verb. Thus, တော့ပသည့် = it is suitable to talk, but တော့ပ = something about which is suitable to talk, which gives occasion to talk, as in the sentence သူများတော့ပအောင် လုပ်ပါနဲ့ do not act so as to give other people occasion to talk. Again, ကြားဘူး သည် to have heard; မကြားစဘူး something I have never heard, as in the sentence, မကြားစဘူးကြားရသည် = I have the opportunity of hearing what I never heard before. Other similar formations are:-

- | | |
|--------------------|---|
| <u>ကြားစကောင်း</u> | (<u>ကောင်း</u> an affix = ought to, should, from, <u>ကောင်းသည်</u> to be good, well) that which ought to be heard - often used with the negative |
| <u>စားချင်</u> | (<u>ချင်</u> an affix = expressing a wish, - from <u>ချင်သည်</u> to wish) a wish to eat. |
| <u>လုပ်ငါတမ်း</u> | (<u>တမ်း</u> an affix = naturally, - from <u>တမ်း</u> = way, custom) agreement to do. |
| <u>ဖြစ်တောင်</u> | (<u>တောင်</u> an affix - intensive) what has never happened - usually appears with the negative |
| <u>သွားစဉ်</u> | (<u>ဉ်</u> an affix = likely, expectancy) expecting someone to go. |
| <u>မရဘူး</u> | (<u>ဘူး</u> an affix - assertive in negative sentence) having never had before. |

- ချစ်သွယ် (သွယ် an affix = - able, - ible, from သွယ်သည် to be suitable, proper) lovable.
- ဖြောင့်မှတ် (မှတ် an affix = habitual action, - from မှတ်သည် to mark) commonly said. /စားစရာ (စရာသည် to apportion) apportioned to be eaten - eatables.
- ဂွံလိ (လိ an affix = -able, -ible; - လိ = well - nigh) disgusting, loathsome.
- အံ့လောက် (လောက် an affix = -able, ible, - from လောက်သည် to be sufficient, ample) admirable, marvellous.

(2) ဝ frequently appears in the first and third syllables of four syllabled augmentations, e.g.

- ဝကောဝက - a misfit
- ဝလုံးဝချ - roughness, small obstructions
- ဝလျှိုက်ဝသက် - in an accommodating manner
- ဝလေဝဝက် - hesitation, doubt
- ဝဝိုးဝဝါး - in a fumbling, uncertain manner.

In the augmentation အလျင်စေ့ (လျင်သည် to be quick, speedy; လိုသည် to want, wish) urgently, hurriedly, ဝ takes the place of the more common ဝ - see below. So also in the augmentation အိုစရာ (အိုသည် to be old, decrepit; ချာသည် to be diseased, faulty) repulsive.

In numerical phrases like ခုစီလောက်လုံး, သုံးယောက်လုံး both men, all three men (လုံးသည် = to lump together), the idea is often expressed by writing ခုစီလောက်လုံး, but an unaccented

syllable before လှ: was probably felt to make the phrase more euphonious, and ၀ would naturally be preferred to ၀၀, which, as being the contracted form of ၀၀၀ = one, might have been mistaken for a number.

(3) ၀ is the first syllable of a few dissyllabic nouns. In some cases, it seems to be a formative prefix, e.g.

- ၀ကော: (Kachin ga = to speak; Tibetan bka = word, speech.
- ၀တီ (အတီ = solid) solid
- ၀တုတ် (တုတ် = a stick) a strickle. Old form is တံသုတ် and, ၀တုတ် may be a corruption of တံသုတ်
- ၀ပါ: (?) paddy
- ၀ဂွေ: (Prob. ဂွေသည့် to hew) a tenon.
- ၀လှိုက် (လှိုက်သည့် to follow) custom, way. ၀လှိုက် may be a corruption of the Pāli word "carita".
- ၀လွယ် (လွယ်သည့် to carry on the shoulder) a thread of distinction worn over the left shoulder.

N.B. ၀ is an alternative spelling in the following.

- ၀တုတ် > < တတုတ် - a strickle
- ၀နယ် > < တနယ် - black soil
- ၀လင်း > < တလင်း - a threshing floor.

(B) တ "ta"

This is used as a formative syllable in augmentation of at least seven different forms. (1) တ is clearly a number, that is the contracted form of တစ် = one. Thus in တပိုင်းတစ် = in parts, incomplete, the literal meaning is one section, one fragment. A few other examples are:-

- | | |
|------------|--|
| တခါတလေ | - sometimes (ခါ = time; လေ ? လည် time) |
| တခပ်တပေါက် | - in some measure (ခပ်သည် to pinch; ပေါက်သည် to impinge on). |
| တနေ့တခြား | - increasingly from day to day (နေ့ = day; ခြားသည် to be different). |
| တမျိုးတမည် | - of another kind (မျိုး = a kind; အမည် = name, description). |
| တယောက်တလေ | - some, a minority (ယောက် = people, person; လေ ? an extension from its use - တခါတလေ) |
| တသီးတခြား | - separately (သီးခြား = to be divided, separated). |

In some cases, one or the other of the 2nd and 4th syllables is a mere echo or reduplication, e.g.

- | | |
|---------|---|
| တညီတညာ | - evenly, uniformly (ညီသည် to be even; ညာ reduplication of ညီ) |
| တစုံတစီ | - a small portion (စုံ = a seed; စီ anti-cipatory reduplication of စုံ). |

(2) ဝဝ is used to lengthen monosyllabic words to enable them to be used in subordination to other words -

တအား	with all one's strength (အား = strength)
တစောင်း	sideways, sidelong (စောင်းသည် to be oblique).
တဖင်	of set purpose; (derivation unknown; extension of တဖင်တကာ)
တလွဲ	amiss (လွဲသည် to miss, err).
တကြည့်ကြည့်	looking from time to time (ကြည့်သည် to look)
တတွေးတွေး	musingly (တွေးသည် = to ponder, brood).
တပြောပြော	conversing intermittently (ပြောသည် to speak, talk).

In a few cases, in popular verse, ဝဝ seems to be prefixed mainly for metrical convenience.

တဖေ	- the father, I.
တမေ	- the mother, I.
ယဉ်မေတနတ်	- refined mother, the fairy, I or she.
ကြင်တမေ့	- my lover (ကြင်သည် to love; မေ့ = friend) the friend who is loved.

(3) ဝဝ is used as a 3rd syllable in quadri-syllabic augmentations, usually opening with အ . Thus, the compound verb

ဆန်းကြယ် to be wonderful, gives us the augmentation

အဆန်းကြယ် = wonderfully, a novelty. အဆန်းအကြယ်

would have the same meaning: the ဝဝ form is most probably preferred as being easier to pronounce.

အစဉ်တစဉ်

- (စဉ်သည် to arrange in order: to plunge headlong, go straight) in ordered succession.

အဆန်းတကယ့်

- (ဆန်းတကယ့်သည် to be wonderful) wonderfully, a novelty.

အပတ်တကုတ်

- (?အပန်းတကုတ် fr.ပန်းသည် to be exhausted, and ကုတ်သည် to exert oneself) industriously.

အဖန်တလဲ

- (အဖန် = number of time; အလဲ ? prob. a number of time) time and again.

အမှတ်တမဲ့

- (Original form probably is အမှတ်မဲ့-အမှတ် = note, notice; မဲ့သည် = without) in a moment of inadvertence, casually.

အရှေးတကြီး

- (အရှေး = a line, mark; and affair; ကြီးသည် to be big, great) urgently.

အလွန်တမင်း

- (လွန်မင်းသည် to be extreme, unreasonable) extremely, very.

A variation of this form of augmentation is found in which the verbal noun in ၁၁ is replaced by some other dissyllabic word or combination, e.g.

ခဏတဖြတ်

- a moment (ခဏ P. khana, a moment; ဖြတ် expressing suddenness).

ဒေါသတကြီး

- in a violent temper (ဒေါသ P. dosa = anger; ကြီးသည် to be great).

နေရာတကျ

in good order, satisfactorily (နေရာ = a place; ကျသည် to fall) falling on a proper place.

ရှက်ကြီးတင်

gaspingly (ရှက်သည် to gasp; ကြီးသည် to be big; တင်သည် to draw).

လွယ်လင့်တကူ

easily (လွယ်လင့် to be easy; ကူသည် as in the compound verb လွယ်ကူသည် to be easy); an alternative form with the same meaning is အလွယ်တကူ

(4) occupies a similar position in trisyllabic augmentations, which differ from the class last discussed only in that a monosyllable replaces the opening dissyllable. Thus

ချက်တပြတ်

all of a sudden (ချက် point, point of time; ပြတ် ? bi-form of ဖြတ် expressing suddenness).

တိတ်တဆိတ်

secretly (from တိတ်ဆိတ်သည် to be silent).

ဂြိုဟ်ရေ

dusk (the full phrase is နေဝင်ဂြိုဟ်ရေ - နေ sun; ဝင်သည် to enter; ဂြိုသည် to be dim, dark; ရေ reduplication of ဂြို).

ရုတ်တရက်

suddenly (ရုတ် expressing suddenness; ရက် reduplication of ရုတ်).

N.B. In the popular plays augmentations of class (3) sometimes have their first syllable dropped for theatrical convenience, and the result is a trisyllabic formation of the

ရုတ်တရက်

type, e.g. see ရုတ်တရက် N.90.

(5) In some quadri-syllabic augmentations, *ဝ* appears in both the first and the second halves.

တကူးတကန့် or တကူးတက laboriously (ကူးသည် to cross; ကန့်? to mark off) taking trouble over it.

တခမ်းတနား in magnificent style (ခမ်းနားသည် to be magnificent, splendid).

တပင်တပန့် toilsomely (ပင်ပန့်သည် to be tired).

တပူတပင် strenuously (ပူသည် = to be hot; ပင်သည် to be strong) - အပူတပင် is the alternative form.

တမင်တကာ of set purpose, deliberately (derivation uncertain).

တဂိုတသေ respectfully (ဂိုသေသည် to respect) - the alternative form is အဂိုတသေ

(6) In some quadrisyllabic augmentations, the negative form *မ* forms the first syllable, and *ဝ* the third; the *ဝ* seems to have a positive meaning, e.g.

မထိတထိ by insinuation (touching and not touching; not quite touching).

မပေါ်တပေါ် not fully in sight.

မရှိတရှိ scarcely (exist, not exist).

မလင်းတလင်း or မလင်းတလင်း at daybreak (dawn, not dawn).

N.B. The tone of the second syllable sometimes changes.

(7) This is rather a puzzling class of augmentations, somewhat similar in form to those just discussed, but in which the fourth is not a repetition of the second syllable, and ၀ has no positive force.

မကောင်းတကောင်း: evilly, dissolutely (ကောင်းသည် to be good; ကောင်း: reduplication of ကောင်း:).

မချီတချီ in a nonchalant or careless manner - this is the modern meaning of the word, but in the 15th C. Parami.Pyo, it appears in the form of မချီသချီ (38), meaning apparently = lazily. (derivation uncertain).

မချိတချိ unbearable (ချိသည် to bear; ချိ reduplication)

မစပ်တရပ် irrelevant (စပ်သည် to join; ရပ် reduplication)

မတောတဆ unfortunately, accidentally (တောဆသည် to guess, presume).

မလိမ္မာမာ foolishly, imprudently (လိမ္မာသည် = to be prudent)

မလိမ္မာမာ intentionally misleading. (လိမ္မာသည် to roll; to go round — ? not going a

complete round, so as to make the matter clear; keeping back some facts).

မလိတိမာ

with ill-will; jealously (မလိ to be ill disposed; မာ? extension from its use မလိတိမာ and မလိမာ"

(C) The formative တာရ "tara"

တာရ suggests intenseness, force, violence, Hence တာရဝတ် N.57; တာရဟော N.63.

Variations of တာရ are, (1) တာရ e.g. တာရဟော untidily 11. (2) ဒာရ e.g. ဒာရဝတ် N.103; and (3) ဒာရ e.g. ဒာရဟော exposed, bare.

(D) The formative ပာရ "para"

ပာရ is an emphatic formative (? P. para = beyond, higher in space, and further in time), very, extremely. It is generally used in a bad sense, e.g. ပာရဗွေ (ဗွေသည် to be confused) in confusion, disorder.

Variations of ပာရ are (1) ပာရ e.g. ပာရဗွေ N.53; (2) မာရဗွေ 101; (3) မာရ - မာရဗွေ 101; (4) ဘာရ - ဘာရဗွေ (မာရဗွေ = to be compacted in a mass) throughout, all over; and (5) ဘာရ - ဘာရဗွေ N.3; ဘာရဗွေ 103.

(E) က "ka"

(1) က - as a formative syllable in augmentations, particularly those of four syllables. The second and fourth syllables, or one of them only, are significant; the function of the က syllable is merely subordinating, e.g. ကစဉ်ကရဲ in disorder, helter-skelter (စဉ်သည့် to shoot off; ရဲ ? as in ဖရဲ ဖရဲ confused).

ကတိမ်းကပါး

astray (တိမ်းပါးသည့် to go off the perpendicular).

ကဖျက်ကချော်

frivolously (ဖျက်ချော်သည့် to speak, behave frivolously).

ကယှာကယှာ

in a hurry (ယှာသည့် to be in a hurry; ယှာ reduplication of ယှာ).

ကမုန်းကတုန်း

violently as in delirium (derivation unknown).

ကရှောင်ကမည်

absurd (ရှောင်သည့် to ridicule, as in သရှောင် သည်; မည်သည့် to be named) notoriously ridiculous).

(2) Suffix က- In a few closely knit or stock-phrases, က is usually followed by ရှု = to obtain, and preceded by a verb, indicating method of obtaining e.g.

below. It is perhaps a survival in Burmese of a "performative prefix" like "ka" in Kachin.

ကစား	to play.
ကညှ	to ingratiate oneself, beg favour.
ကတောက်	} to cackle.
ကတော်	
ကတိုက်	to provoke.
ကနော့	to be immodest.
ကမ္မော့	to be immodest, wanton.
ကမ္မော	to be light, wanton.
ကလက်	to behave shamelessly.
ကလိ	to tickle, irritate.
ကလှော်	to amuse oneself, divert.
ကလော်	to pridge up.

N.B. With the exceptions of ကစား and ကလော်, the verbs with the prefix "က" seem to be used in contemptuous or derisive sense.

(F) The intensive စား "sa"

Most probably စား to eat, live on - was used originally in its literal sense in combinations such as စားစား (to chew and eat) to meditate, ponder; စားစား (to sit and eat) to live in ease; စားစား (to seize and eat) to seize on, possess, as a spirit; စားစား (to work and eat) to work for one's liveli-

hood. Later on, the use of ဝဲ: was extended, and in these later usages, ဝဲ: became merely an intensive. A few of these combinations are:-

ကောင်းစား	to be well off, in good circumstances.
ကုစီးစား	same as လုပ်စား: to work for one's livelihood.
ကုစီးစား	to trust in, rely on.
ကျီစား	to joke, banter, tease.
ကြိုးစား	to try hard.
ခဲစား	to wait upon, pay respect.
ခံစား	to experience, suffer (pain or illness).
ချွတ်စား	same as ကျီစား:။
စံစား	to wait for.
စံစား	to enjoy, take delight in.
စောင့်စား	to expect, hope.
တင်စား	to use figure of speech, impose upon, speak well of.
တန်စား	to make a stand, dilly dally.
ထင်စား	to believe in, regard as probable, think well of.
ပေးစား	to give in marriage.
ပြောစား	to report, inform.
ဖင့်စား	to procrastinate, delay, be dilatory.
ဖောက်စား	to boast, be arrogant, haughty.
မြှောက်စား	to promote, exalt, flatter.
ဂေးစား	to respect, have great regard for.
လွည့်စား	to deceive, mislead, dupe.

ဝင်ဝါး: to enter into another state of existence, be absorbed.

ဝံတံဝါး: to dress, array with.

ဝံဝါး: to dare, be bold, or courageous.

The use of corresponding word "ဝ" to eat, is very common in Mon, which probably influenced Burmese. While ဝံ: in Burmese can only be used in certain stock-combinations - most of which have been given above - ဝ can be used more freely in Mon and makes practically no difference in the sense of the verb with which it is used, e.g.

ကောဝါး to call, summon or denote.

ရံဝါး to look at.

ဟံဝါး to speak.

ဂုဝါး to catch.

- - - - -

Appendix X

(1) The Mon Song on p. 26 is, of course, to be read giving Burmese values to the letters. It is for the most part an attempt to represent the sounds of Mon in Burmese character. But, there are indications that U Pok Ni had a copy of the song in Mon before him. Thus in line 5, he writes ဝဝ and in line 6 ~~xx~~ the word, which apparently rhymes with it, is written ဝဝ . These words, with the Burmese values for the anusvara, read pa_lan and pa_lan and give no sense in Mon. But, if we give the anusvara the value which it often has in Mon, i.e., the round sound o' (or in Halliday's transliteration o') plo' and pjo' are two Mon words meaning respectively "to loose" or "slack out" and "to put forth effort", and these are obviously the meanings required.

Some of the Burmese-Mon equations given e.g.

dalein - kale

kharo' - leru'

may seem improbable. But it should be remembered that in unaccented initial syllables in Mon, the initial consonant is very generally pronounced h. As the pronunciation gave no guide to the spelling, the wrong initial consonant was and is often used by semi-literate people in writing.

Restoration of the Mon text must remain conjecture^{al}. Some guidance has been given by what can be made out of the scheme of rhymes and some by the free Burmese translation given in the play.

Burmese

Ca pai? iti?
gri paṅ grati' a hma le
a' kalaṅ mu dāleṅ
zou? yē kwe paṅ
ta taṅ thei? hma le
khareṅ mo' puṅ "
'taṅ dāmaṅ 0'
tō' khamō' paṅ
pho' ruṅ kharo' a hma le
toun la kate' "

Mon

kyè bòt ite'
kle' pon keti a hma le
a klon bu' kelē
čut yē kwèh plo'
teo pangoe' tèt hma le
kerèt muh pòn
tetòn temòng soe'
kwo' kem-oit me-^con
pòh ròn leru' a hma le
dung meka te'

(2) The songs on p. 27 are supposed to be Mon songs with Burmese words interposed. The forms appearing in the play, the conjectured Mon forms and the meanings are given below.

L.3 တာလကွမ်:	talakwan	တက္ကွမ်	tala kwan	lord of a village
L.7 ခေါ	'kha	ခဲက်	khòk	small plot of ground in a paddy field
" ဘညက်	banyε'	ပဲ	penge	a rice field
" ကလောင်	kalauη	ကလောင်	kleo	an ox or a cow
L.8 မနိက်	baneī'	မနိက်	mnih	a man
" ခိပ္ပဉ္စ	zei' banyε	ခိပ္ပဉ္စ	coit penge	ploughing
" ပရိ	pa'ro	ပရိ	proa	rain
" လူ	lu	လေဝ်	lē	also
L.9 ကယောင်	ka'auη	ကယိုင်	kasam	rainy the raining season
" ကြ	ca'	ကျပ်		very
" ခန့်သိ	'khan'ei	ခါသိ	khamsei	a father-in-law a mother-in-law
L.10 ပရ	paru	ပရေ	parāu	a circumstance
" တော	so'	တော	soe'	paddy
L.11 ကနောင်	kanauη	ကနောင်	tanom	stalk, plant
" တော	so'	တော	soe'	paddy
" အမိ	adi'	အမိ	iti	a young sister
" ဝူ	wu	ဝူ	wut	a young woman
" တော	to'	တော	to'	affix denoting the plural
L.12 ခဘော	khabo	ကဘော	kaba	to offer a present
L.14 ခနောက်	khanau?	ကနောက်	kenop	a desire, longing
L.16 ကာလ	kala'	ကာလ	kāla	time
" ပွေ	pwe	ပွေ	poe	we

L.17 ကသိုဉ်	ka ^h aiṅ	ကသိုဉ်	- kasāng	to force, use violence
" ကသိုဉ်	ka ^h waiṅ	ကသိုဉ်	kawaing	a sweetheart, a lover
" ခရ	chara'	ခရ	khra	to separate
L.18 ကာလာ	kasha	ကာလာ	kaseo	to whisper
" ခမယ်	khamz	ဗမာ	pemē	Burman
" အုတ်တို	ou ^h tein	အုတ်တို	at toa	to die

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Atta.Dham.	အဘိသမ္ဘိဒိပနိသတ်လက်	Kinwun Mingyi U Gaung, 19 C.	Rangoon, 1908
Attok.	အထုပ္ပတိ ထု		Madalay
Ayutaw.	အယုတော်မင်္ဂလာကျောက်	U Aung, 1909	Rangoon, 1915
<u>"B"</u>			
Bal.Py.	ဘလ္လာတိယ ပျဉ်	U Tun Nyo, 1792	Rangoon, 1928
Bamdu.Py.Z.	ဗမာသုတ္တန်မောင်ရွှေမဂ္ဂဇာတ်	Maung Po Saing, 1880	Rangoon, 1880
Bawa Py.Z.	မောင်ဘင်္ဂါမဟာမေတ္တဇာတ်	Saya Khin, 1881	Rangoon, 1881

Abbr.	Title of the Books in full	Author	Place and date of publication
<u>"B" (continued)</u>			
Bawar. Maw.	See Iloka Maw.		
B.D.P.	ဗောဓိပက္ခယနိပါတ်ကျမ်း etc	Ledi Sayadaw, 1904	Rangoon, 1928
B.D.W.	ဗုဒ္ဓဝင်္ဂဝတ္ထု		Rangoon, 1925
B.E.D.	Burmese-English Dict.	J.A. Stewart & C.W. Dunn	Hertford, 1941
Bedawun	ဗေဒဝတ္ထုနာယောပုံကျမ်း	Saya Thin, 1885	Rangoon, 1927
Bein.Py.Z.	ဘိဝိပုံဂုဏ်ကျမ်းပုံကျမ်းမြောက်	U San Thu, 1882	Rangoon, 1936
Boycott	ဘိုင်းကောက်ငါးကာ	Mr Maung Hmine, 20 C.	Rangoon, 1927
B.S.O.S.	Bull. of School of Oriental and African Studies		
Budh.Py.Z.	ဗုဒ္ဓဝင်မြောက်		Rangoon
Budh.Tr.	Buddhism in Translations	H.C. Warren	Harvard Univ. 1906
Buri.Lin.	ဘုရားတော်လက်ကြီး	Shin. Maharahta- thara, 1484	Rangoon, 1911
Buri.Py.Z.	ဘုရားတော်မြောက်	Saya Ku, 19 C.	Rangoon, 1879
Buri.Z.Py.	ဘုရားတော်မြောက်ပေါင်းပျို့	Shin Maharahta- thara, 1493	Rangoon, 1914
Buri.Z.Py.Com.	" " " 3066	Shwe-on-Min Sayadaw, 19 C.	Rangoon, 1930
B.W.Z.	ဗေဒဝိဇ္ဇာစာတင်တွဲကျမ်း	Ed. Rev. U Nigayawda, 1907	Meiktila, 1931
Byat.Py.Z.	ကျောင်းကလေးပျက်ဝိပျာတ် မြောက်	Ko Maung Gyi, 20 C.	Rangoon, 1927

"C"

Chweta	ချွေတာဝင်း	U Kha, 1927	Prome, 1931
C.Nid.	Culla-Nidesa	P.T.S., 1918	

<u>Abbr.</u>	<u>Title of the Books in full</u>	<u>Author</u>	<u>Place and date of publication</u>
<u>"C"</u> (continued)			
C.P.	Compendium of Buddhist Philosophy	U Shwe Zan Aung, 1910	Ox.Un.Pr., Ware- house, 1910
C.V.	Cūlavamsa	Ed.Geiger, 2 vols. P.T.S.	

<u>"D"</u>			
Dagon	ဒဂုံ မဂ္ဂဇင်း	Magazine	Rangoon
Daung	ဒေါင်းငြိမ်းသစ်	Mr.Maung Hmine, 1929	Rangoon, 1929
D.Dh.W.	ဒါဠာမိတ္တဝင်ဝတ္ထု		Rangoon, 1910
Deedok	ဒီဒိုက်ဂျာနယ်	Journal	Rangoon
D.E.P.M.	A Diet. of the Econ. Products of the Malay Peninsula	J.H.Burkill	London, 1935
Dewa Py.Z.	ဒေဝဂုဗ္ဗနိ ဝိဇ္ဇာတိ	U Kyin U, 19 C. (P.T.S.)	Rangoon, 1924
Dh.A.	Dhammapadatthakatthā		
Dhamma,Py.Z.	သမ္မာယောဂ် ဝိဇ္ဇာတိ	U So Pon, 1980	Rangoon, 1880
Dham.W.	သမ္မာပဒဝတ္ထုတော်ကြီး	I.Saya Tin, 20 C. II-V by Rev.Ashin Sandima ? 20 C.	Rangoon
Dh.A.N.	သမ္မာပဒအဋ္ဌကထာနိဿယ		
Dhanya.Aye	သုခဝတီအရေးတော်ပုံ	Dwaya Sayadaw, 1787	Rangoon, 1923
Dhap.Py.	သမ္မုပါလပျို့	Shin Thilawuntha - finished by another author, 1549	Rangoon, 1899
Digha.Py.Z.	ဒီဃာဝုဋ်သား ဝိဇ္ဇာတိ	Ko Maung Gyi, 20 C.	Rangoon
Div.	Divyāvadāna	Ed.Cowell & Neill	Cambridge, 1886
D.N.	Dīgha-Nikāya 3 vols.	P.T.S.	

<u>Abbr.</u>	<u>Title of the Books in full</u>	<u>Author</u>	<u>Place and date of publication</u>
D.P.N. D.P.P.N.	ဒါနဒါနနိကျမ်း Dictionary of Pāli Proper Names.	<u>"D"</u> (continued) Ledi Sayadaw 20 C. G.P.Malasekera, 1927	Mandalay, 1916 London, 1937-8
Dweme.Py.Z.	ထွေးမယ်နော်ရဇာတ်	Maung Chan Mya, 1880	Rangoon, 1880

"E"

Eg.H.	ဧချင်ဟောင်း ချောင်တွဲ	Ed.U May Aung, 1912	Moulmein
Einda.Z.	ဣန္ဒာဝံသနိတွင်းရောင်တော် ဇိဝိတ္တ	Princess Hlaing Hteik Khaung Tin. 19 C.	Mandalay, 1914 and 1902
Eka.Z.	ဇကနိပါတ်ရောင်ဝိတ္တ	Nyaungkan Sayadaw, 18/19 C.	Rangoon, 1906
Epig.Birm.	Epigraphia Birmanica	Ed.Chas.Duroiselle and U Mya.	Rangoon, 1919
Etad.W.	ဧတဒ္ဒဝိတ္တ		Rangoon, 1929.

"F"

F.P.B.	Handbook of Forest Products of Burma	Sir Alex.Rodger, 1921	Rangoon, 1921
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"G"

Gahta,Py.	ဂါတာဂေ ဗျိ	Shin On Nyo, 1517	Rangoon, 1928
Gambhi, Py.	ဂမ္ဘီသရဗျိ	Shin Maharahtathara 15 C.	Rangoon
G.B.R.	ဂမ္ဘီရကဗျာကျမ်း	Ledi Sayadaw, 20 C.	Rangoon, 1911
Gita	ဂီတဝိသောဓနိကျမ်းသစ်	Ed.Mg Maung Lat, 20C.	Mandalay, 1923
G.P.Ch.	The Glass Palace Chronicle	Trs.Pe Maung Tin, G.H.Luce	England, 1923

Abbr.	Title of the Books in full	Author	Place and date of publication
<u>"H"</u>			
Han.Aye	ဟံသာဝတီဆင်ဖြူရှင်မိဖုရား တော်		Rangoon, 1918
H.S.	Hobson-Jobson	Col.H.Yule and A.C.Burnell	London, 1903
Hman.Yaz.	ရွှေရိုးရှင်ရာဇဝင်တော်ကြီး	Compilers apptd.by Bagyidaw	Mandalay, 1907, 1908, 1921
Hteri	ထေရ်ဘာသာပြန်	Ledi Pandita U Maung Gyi, 1926	Rangoon, 1926
<u>"I"</u>			
Inaung	ဒဂုံဆရာတော်တို့ကား ရွှေရိုးရှင်ရာဇဝင်တော်ကြီး	Mr.Maung Hmine.1916	Rangoon
Ins.	Selections from the Inscriptions of Pagan	Pe Maung Tin and G.H.Luce	Rangoon, 1928
Ishan Maw.	ထွန်းလွင်စာတော်ကြီး	Wetmasut Myosa U Nu, 19 C.	Rangoon, 1900
<u>"J"</u>			
J.	Jātakas (Translations) 6 vols.	Ed.E.B.Cowell	Camb.Univ.Press
J.B.R.S.	Journal of Burma Research Soc.	Burma Res.Soc.	Rangoon, fr.1911
Jolly	ရယ်လွင်စာတော်ကြီး	Magazine	Rangoon
J.P.	Jātakas (Pāli) 6 vols.	Ed.V.Fansbolls	London
<u>"K"</u>			
Kabya	ကဗျာညွန့်ပေါင်း	Ed.Saya Shwe,1924	Rangoon, 1924
Kaka.Py.Z.	ကာကဝဏ်ယဉ်စာတော်	Saya Kun 19 C.	Rangoon, 1881
Kala.Yaz.	ဦးကုလားမဟာရာဇဝင်ကြီး	U Kala, 18 C.	Rangoon, 1926-32

Abbr.	Title of the Books in full	Author	Place and date of publication
<u>"K"</u> (continued)			
Kandaw.My. Com.	ကန်တော်မင်းကျောင်းမေတ္တာ နှင့် နှင်းဒါဇွေ	Kandaw Minkyaung Saya- daw, 15 C., Minkyaung Pon Gyi, 19 C.	Rangoon, 1925
Kawi.Mag.	ကဝိကျော်မြန်မာ့မဂ္ဂဇင်း	Magazine	Rangoon
Kaw.Py.Z.	ကောသလဝရဇာတ်	Sale Saya U Pon Nya, 19 C.	Rangoon, 1921
K.B.Th.	ကဗျာပဒ္မသာဂုဏ်	U Tin (2) 1892, 1929	Rangoon
Keth.Z.	ကောသာပိရမင်းသမီးနန်းတွင်း ရတနာတော်	Mr Maung Hmine, 20 C.	Rangoon
Khin.Myin.W.	ခင်မင်္ဂလိပ်ဝတ္ထု	Maung Khin Maung, 1914	Rangoon, 1931
Khitsan.	ခေတ်စမ်းပုံပြင်များ 3	I.U Sein Tin U.E.Maung U Thein Han, U Wun and U To Aung.II.Mg.Wa.20C.	Rangoon, 1924; 1938
Khyin.Py.Z.	ချင်းကလေးဘဝပရဇာတ်	Ko Maung Gyi	Rangoon, 1928
Kinwun.My.	ကင်းဝန်မင်းကြီးမေတ္တာစာ	Kinwun Mingyi U Gaung, 19 C.	Rangoon, 1913
K.Ky.Hm.	ကဗျာကြေးမုံ etc.	Rev.U Nigyawda, 1900	Mandalay, 1928
K.L.D.	ကပိလကုဏ္ဍပရိသုတ္တံ	U Chein, 1865	Rangoon, 1930
K.M.D.	ကပိလကုဏ္ဍပရိသုတ္တံ	Sibanni Sayadaw, 19C.	Mandalay, 1907
K.My.Th.	ကဝိကျော်မြန်မာသတ်ပုံကျမ်း	Saya U Kyaw Dun, 20 C.	Rangoon, 1918
Komi.Py.Z.	ကစားသမားကြီးမောင်ကြီးမင်း ရတနာ	Saya.Mya. 20 C.	Rangoon
Kenma.Py.Z.	ကုမ္မာရဝရဇာတ်	Maung Pok Ni 19 C.	Rangoon, 1879
Kon.Yaz.	ကုန်တောင်စာကဏ္ဍဟာရာရောင် တော်ကြီး	Court Chroniclers from Bagyidaw to Mindon ... and U Tin.	1922, 1923. Mandalay, 1922;
Ko.Py.	စတုရမ္မသာဂုဏ်ခန်းပျို့	Shin Maharahtathana, 1526	Mandalay, 1923
Ko.Py.Com.	ကျီးခန်းပျို့နှစ်ကျမ်းကြီး	U Kyaw Dun, 1904	Thaton, 1927

Abbr.	Title of the Books in full	Author	Place and date in publication
<u>"K"</u> (continued)			
K.Th.By.	ကဝိသေဒနိဗ္ဗာနကျမ်း	U Aung, 1911	Rangoon, 1921
K.Th.M.	ကဝိသေဒတရားကျမ်း	U Aung	Rangoon
K.Th.R.	ကဝိသာရ	Nemeindara, Sayadaw U Nemeindara, 1896	Mandalay
K.Th.Th.	ကဗျာသဒ္ဓမ္မာဏကျမ်း	Sayadaw U.Bok, 19 C.	Rangoon, 1898
Kula.Py.Z.	ကုလားမောင်ခွေမဂ္ဂဇာတ်	Saya Maung Hpu, 19C.	Rangoon, 1881
Kutha,Py.	ကုသပျို	Monywe Zetawun Saya- daw, 1827	Mandalay, 1920
K.W.P.M.	ကဝိဇောပမ္မာဓိဗျာနကျမ်း	Yaw Atwinwun; Wungyi Yuzana, 1869	Rangoon
K.Y. Kyab.Taya.	ကဝိဂုဏ်ကျမ်း ကျပင်ဘုန်းတော်ကြီးတရားစာ	Various authors, 19 C. Kyabin Sayadaw, 18/19 C.	Rangoon 1927 Rangoon I, 1921 II, 1927

"L"

Ledi Taya.	လယ်တီတောက်နိဂါးစာ	Ledi Sayadaw, 20 C.	Rangoon
L.G.R.	လောကဟိတဂဗ္ဗကျမ်း	Maung Ba Thin, 20 C.	Rangoon, 1924
L.T.	လောကီဆုတ္တနိဗ္ဗာန်ကျမ်း	Rev.U.Nigayawda, 1932	Meiktila, 1932
L.K.P.L.	လောကီပညာပေါင်းချုပ်	Maung Ba Thin, 20 C.	Mandalay
L.K.P.P.	လောကီပညာပေါင်းချုပ်	Saya Thwin	Rangoon, 1929
Loka.Maw.	လောကဝိညာဏ်ကျမ်း	Wetmasutmyosa U Nu, 1832	Mandalay, 1911
Loka.Py.	လောကနိဂါးပျို့	Mahāwithokdarama Sayadaw, 1909	Rangoon, 1928
London D.	လန်ဒန်မြို့သွားနေစဉ်မှတ်စာ	Kinwun Mingyi U Gaung, 19 C.	Rangoon, 1908
L.P.Ch.	လောကီပညာပေါင်းချုပ်	Ed.Saya Thwin, 20 C.	Rangoon, 1928
Lu.M.Py.Z.	လူဝံးတိုက်သားလေ့ရှိရာ	Maung Po Mya, 20 C.	Rangoon, 1928
Luwun.Py.Z.	လူဝံးတိုက်သားလေ့ရှိရာ	Saya Ku, 1875	Rangoon, 1875.

Abbr.	Title of the Books in full	Author	Place and date of publication
<u>"M"</u>			
M.	Majjhima-Nikāya 3 vols.	P.T.S.1887-1902	
Maggha. Lin.	မဟာသုတာကာရိယဒေဝ လင်္ကာသစ်	Manle Sayadaw, 1904	Rangoon, 1932
Maha G. Py.Z.	မဟာဂဏ္ဍဇာတ်တော်ကြီးပြဇာတ်	D.C.of Sagaing, 1896	Rangoon, 1896
Mahagi	မဟာဂီတပေါင်းချုပ်ကြီး	U Pyon Cho. 20 C.	Rangoon, 1931
Maha. My.Py.	မဟာဇောတိဗ္ဗိယမင်းပျို	Saya Taing, 1903	Rangoon, 1921
Maha.Up. Eg.	မဟာဥပရာဇာဇေယျင်	Talok Myosa Think- haya, 16 C.	Moulmein, 1912
Mahaw.Py.Z.	မဟောပြဇာတ်	? Sale U Pon Nya, 1812	Rangoon, 1928
Mahaw.Z.	မဟောသမာဓာတတော်ကြီး	Rev.U Awbatha, 1784	Rangoon, 1922
Mahin Py.Z.	မဟိသက္ကမင်းသားကြီးပြဇာတ်	Maung Ye Gyan.	Rangoon, 1901
Manaw Py.	မနောပာရီပျို့တောင်း	Nawadegy, 1579	Mandalay, 1929
Mandalay Maw.	မန္တလေးသို့မော်ကွန်း	Sale U Pon Nya, 1862	Rangoon, 1921
Mani.Z.	မကဝိကနိဗ္ဗာန်ဇာတ်တော်ကြီး	Ed.Mr Maung Hmine, 1918	Rangoon, 1917
Manli	မင်္ဂလာသုတ္တံတော်တရားကြီး စိုင်းသောဘုရားရှိခိုးအမျိုးမျိုး	Manle Sayadaw, 1841- 1919	Rangoon, 1929
Manu.	The Laws of Menoo	D.Richardson, 19 C.	Rangoon, 1896
M.G.D.	မဂ္ဂဒိပနိကျမ်း	Ledi Sayadaw, 20 C.	Mandalay, 1919
Min.D.Eg.	မင်းဂုဒိဗ္ဗဇေယျင်	Shin Thankho, 1628	Mandalay, 1930
Mingala Yad.	မင်္ဂလာသုတ္တံပေါင်းချုပ်	Manle Sayadaw, 1841- 1919	Mandalay, 1924

Abbr.	Title of the Books in full	Author	Place and date of publication
<u>"M"</u> (continued)			
Min.Ky. Eg.	မင်းဂဲကျော်စွာချောင်း	Razabahu, 16 C.	Mandalay, 1900
Min.Me. Eg.	မင်းတရားမယတော်ချောင်း	Nawadegyí, 16 C.	Rangoon, 1899
Min.N.Eg.	မင်းရဲနုကုချောင်း	Zeyayandameik, Zeyayandameik , 17 C.	Mandalay, 1908
Min.Nan Py.Z.	မင်းညီနောင်တောင်တော်ဆွဲပြ ရာတီ	Ko Maung Gyi, 20 C.	Rangoon, 1929
Min.Sh. Eg.Th.	မင်းတရားဓမ္မထီးချောင်းသစ်	Razabahu, 16 C.	Rangoon, 1900
M.K.W.	မကဝိကုလ္လလဝတ္ထု	Warabhithanghanatha Sayadaw, 1629	Mandalay, 1912
M.L.W.	မာလာလင်္ကာရဝတ္ထုကြီး	Kawiwunthabhidhaza- mahadhammarazaguru Sayadaw, 1798	Mandalay, 1929
M.M.O.S.	မြန်မာမင်းဒုပချုပ်ပြဋ္ဌာတမ်း	U Tin (2)	Rangoon, 1931, 32, 32, 33 and 33
M.Nid.	Mahā-Niddesa	E.T.S. 1916	
Moul.Py.Z.	မော်လမြိုင်ပြဇာတ်ရာတီ	Maung So, 19 C.	Moulmein, 1879
M.P.	မိလိန္ဒပညာ	Rev.U Gunalinkara, 1765	Mandalay, 1924
M.P.(E).	The Questions of King Milinda, 2 vols.	Trs.T.W.Rhys Davids	Oxford, 1890, 1894
Mr.	မရွှေတာမောင်မြိုင်ဖြာတောင်ပုံ ဝတ္ထု	Mr Maung Hmine, 20 C.	Rangoon, 1925; 1921
M.R.W.	မကဝိရတနာပုံ	Shin Sandalinka, 1781	Rangoon, 1901
M.T.Ht.	မဟာတိဝိသင်္ကပ္ပမင်းကြီး	Ed.Saya Taing, 20 C.	Rangoon, 1908
M.Th.Z.	မဟာသုတ္တရာကကျမ်း	Yaw Atwinwun U Po Hline, 1881	Mandalay, 1923
Mudu.Py.	မုဒုလက္ခဏပျို့	U Tun Nyo, 1751	Rangoon, 1922

<u>Abbr.</u>	<u>Title of the Books in full</u>	<u>Author</u>	<u>Place and date of publication</u>
<u>"M" (continued)</u>			
M.V.	Mahāvamsa	P.T.S. 1908	Rangoon, 1911
M.W.	မဟာဝင်ဝတ္ထု		
Myama	မြန်မာမဟာမင်းလားမင်းမော်	U Ya Gyaw, 1904	Mandalay, 1905
Myauk	မြောက်ဦးကာ	Mr Maung Hmine, 1922	Rangoon, 1922
Mya.W.	ထူးဆန်းသောမြေဝတ္ထု	Mingala Khin Khin, 20 C.	Rangoon, 1930
Myosate. Py.Z.	မြို့စတေးမောင်ခိုးအောင် ဇရာတ်	Ko Maung Gyi	Rangoon, 1928
<u>"N"</u>			
Nadaw.Eg.	မင်းတရားရှုထိုးနားတော်သွင်း	See Eg.H.	
Naga,Py.Z.	ကျိတ်ထီးရိုးဂူကားနာဂပိရူပဇာတ်	Mr Saw.	Rangoon, 1928
Nana.Py.	နာနဆန္ဒပျဉ်	Monywe Zetawun Sayadaw, 1826	Mandalay, 1920
Nara.Py.	နာဂဒပျဉ်	do. 1821	Rangoon, 1929
Naraw.My.	ကာလိဒါသကျမ်းနှင့် နရောငါး ဆယ့်နှစ်	Sayadaw U Wunna- dhaza, ? 19 C.	Meiktila, 1933
Nara.Z.	နာဂဒရတနာတော်ကြီးဝတ္ထု	Rev.U Awbatha, 1784	Rangoon, 1911
Nat Lan.	နတ်လမ်းညွှန်အမေဠိကာကျမ်း	U Po San, 1913	Rangoon, 1925
Nat.Me Eg.	နတ်ဂြင်မလာတော်ချောင်း	Sigaingza of Kyi- daung, 17 C.	Moulmein, 1912
Nawade Yad.	နဝဒေးသိဂူတုပေါင်းချုပ်	Nawadegy, 16 C.	Mandalay, 1929
Nemi.B.Py.	နေမိဉ္ဇနပျဉ်	Shin Aggathamadi 1542	Rangoon, 1894
Nemi.M.Py.	နေမိဇဉ္ဇနပျဉ်	do. 1535	Rangoon, 1900
Nemi.Ng.Py.	နေမိဇဉ္ဇနပျဉ်	do. 1538	Mandalay, 1920
Nemi Yag.	နေမိဇဉ္ဇန	Kinwunmingyi U Gaung, 1821-1908	Rangoon, 1899

<u>Abbr.</u>	<u>Title of Books in full</u>	<u>Author</u>	<u>Place and date of publication</u>
<u>"N" (continued)</u>			
Nemi Z.	နေမိရတတ်တော်ဦးဝတ္ထု	Rev.U.Awbatha, 1786	Rangoon, 1911
New Light	နေရာသလင်းသတင်းစာ	Newspaper	Rangoon
Nga Kyin.Py.Z.	ငါးကြင်းဖြူရတတ်	Ko Po Kyaw, 19C.	Rangoon, 1877
Nga.W.	ငါးဂုဏ်ဆယ်နိပါတ်ရတတ် ဝတ္ထု	Nyaunggan Sayadaw, 18/19 C.	Mandalay, 1927, 25, 27, 28
Ngwe Sein Py.Z.	မဟာဓဇ္ဈိန်ပြရတတ်	Saya San, 1880	Rangoon, 1880
Ngwe U. Py.Z.	မောင်ဘိုးသောင်မေတ္တေဗျား တို့၏ဇာတိ	Ko Maung Gyi	Rangoon, 1926
N.Ng.S.	နဂါးတို့ရုပ်ရှင်ဆေးကျမ်းကြီး	Wunsaye U Kaung 18/19 C. and Shwekhin Khon min 1836	Mandalay, 1930
N.R.M.	နယမာလာ၊ နယကုသိဆေး ကျမ်းကြီး	Wunsaye U Kaung and Kinsaye U Shun ? 19 C.	Rangoon
N.S.P.	နဂါးစင်္ကြံစွာဒဿမေဒဿဇာတိ	Taungdwin Sayadaw Khin Gyi Byaw, 1768	Rangoon, 1915

"O"

Okkan.Py.Z.	မောင်စွန်ကံဆိုးပြရတတ်	Ko Maung Gyi, 20 C.	Rangoon, 1930
Omna.Py.	ဥဇ္ဈာဒန္တပျို့	U Shun, 1848	Rangoon, 1925
Owa.Py.	ဇာတိဒဿပျို့	U Aw, 1760	Rangoon, 1931

"P"

Padesa.	ပဒေသာသီရိဌာန	U Kyin U, 19 C.	Rangoon, 1930
Padu.Py.Z.	ပဒုမာဒင်္ဂါယာပြရတတ်	Sale Saya U Pon Nya, 1812	Rangoon, 1927

<u>Abbr.</u>	<u>Title of the Books in full</u>	<u>Author</u>	<u>Place and date of publication</u>
<u>"p"</u> (continued)			
Pakin.	ပက်ကကဝိသုဒ္ဓိကျမ်း	Lontaw Sayadaw.1877	Mandalay, 1911
Pal.Eg.	ပလိပ်စာ: ဧချင်	U Hpyaw, 18/19 C.	Rangoon, 1899
Papa.Py.Z.	ပါပဟိန်ပြဇာတ်	U Kyin U, 19 C.	Rangoon, 1928
Para.Py.	ပါရမီတော်ခဏ်းပျို့	Shin Thilawuntha, 1491	Rangoon, 1914
Para.Py. Th.	ပါရမီတော်ခဏ်းပျို့သစ်	Maung Ba On, 1921	Rangoon, 1922
P.D.W.N.	ပဏ္ဍိတဝေန်ယဒိပနိကျမ်း	Rev.U Tilawka, 1905	Rangoon, 1907
Pe.Mg. Py.Z.	မောင်စောမောင်နိုင်မိမိ ကျားကုန်စေတီ	Ko Maung Gyi	Rangoon, 1928
Phuya.	ဘုရားရှိခိုးအချင်းချင်းမူတောင်း	Compd.by U Pe	Rangoon, 1923
Pinya.Py. Z.	ပညာဗလဝရဇာတ်	Maung Chan Mya, 1880	Rangoon, 1880
P.K.K.	ပေါက်ကက-ကသာကျမ်း	Kyi-thè-le-dat Sayadaw, 1880	Rangoon
P.K.N.	See Pakin.		
Pondaw. Py.Z.	ပုံတော်ရှင်မဝရဇာတ်	Saya Ku, 19 C.	Rangoon, 1880
Pon.My.	ဦးပုညမေတ္တာစာ	Sale Saya U Pon Nya, 1812-67	Rangoon, 1899
Pon.My. Com.	" " " ကဏ္ဍိကျမ်း	U Lu Pe Win.	Rangoon, 1933
Pon.Taya.	ဦးပုညတရားဟောစာ	Sale Saya U Pon Nya, 1812-67	Rangoon, 1924
Pon.Thet.	ဦးပုညသက်ရောက်ဟော	Sale Saya U Pon Nya, 1812-67	Rangoon, 1929
Po.Pon. My.Com.	ဦးပုညမေတ္တာစာအဖြေ	U Po Sein, 1932	Rangoon, 1932
Po.Py.Z.	မောင်ဘိုးမောင်နိုင်မိမိမောင်ပြဇာတ်	U Kye U, 19 C.	Rangoon, 1880

Abbr.	Title of the Books in full	Author	Place and date of publication
<u>"P"</u> (continued)			
Pora.	ပေါက်ကုလကလာဘာဘိဝံသ	Saya Hpe, 1892	Rangoon, 1892
P.P.	The Path of Purity, I, II, III	Trs.U Pe Maung Tin	Oxf.Un.Pr.1923, 29, and 31
P.P.K.	ပဉ္စပကိကာကျမ်း Lao on	Longstaw Sayadaw ? 19 C.	Rangoon, 1893
Prov.	English Proverbs and Proverbial Phrases with Burmese Equivalents	U Po Saung, 19 C.	Rangoon, 1899
P.R.W.	ပါရယနဝတ္ထု	Shin Thilawuntha, 1511	Rangoon, 1914
Pyat.Py.	ဇာတိပာစာကျမ်း	Shin Tezawathara, 1536	Rangoon, 1929
Pyinsa. Yag.	ပဉ္စပါပိရသနာ	U Shwe Ni, 19 C.	Rangoon, 1928
Pyin.W.Py.	ပဉ္စဝုလေပျို့	Monywe Zetawun Saya- daw, 1821	Mandalay, 1920

"R"

Raza.Aye.	ရာဇဝိရာဇာဒရေတာပုံ	Ed.U Niroda, 20 C.	Mandalay, 1922
Records	Selection from the Records of the Hluttaw.	Compd.by Taw Sein Kho, 1914	Rangoon, 1914
R.Ky.Z.	ရာဇာနိဂါးစုံနန်းတွင်းရာဇဝင် တော်စီးဝတ္ထု	Shwedaung Thihathu, 18 C.	Rangoon
Rupa.Py.Z.	ရူပကဗျာမင်းသမီးဝိရာဇဝင်	Maung Chan Mya, 19C.	Rangoon, 1880
Rupa.W.	ရူပနိဂါးစုံ	Shwe-U-Daung, 20 C.	Rangoon, 1930.

"S"

S.A.	Saratthappakāsini, Sam- yutta Commentary.
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Abbr.	Title of the Books in full	Author	Place and date of publication
<u>"S"</u> (continued)			
Sabe.W.	စပယ်ပင်ဝတ္ထု	U.Lat.1913	Rangoon, 1931
Saga.	စကားပုံနိဗ္ဗာန်	U Taing.20 C.	Rangoon, 1910
Sakya.Py. Z.	ခင်္ဘာသာကံမင်းသားပြဇာတ်	Ko.Po.Kyaw, 1880	Rangoon, 1880
Sanda Py.	စန္ဒကိန္နရီပျို့	Sawhla Myosa. Nakhandawgyi,Minh- larāzakyaw-din,1850.	Rangoon, 1899
Sanda.Py.Z.	ဥစ္စာစောင့်အောင်စန္ဒပြဇာတ်	U Hpe, 19 C.	Rangoon, 1880
Saungpa	ဆောင်းပါးချုပ်ငြိမ်း	Mr. Maung Hmine, 20 C.	Pyu, 1924
Sawdewa	ဆော့ဆော့မင်းနှင့်ကြော့ဆော့မင်း	Saya E.	Mandalay, 1906
Sawmya. Py.Z.	ဆော့ဆော့မင်းမင်းသားပြဇာတ်	Maung Chan Mya, 1879	Rangoon, 1879
Saw.Pe. Py.Z.	ဆော့ဆော့မင်းမင်းသားပြဇာတ်	Maung Su Tha,19C.	Rangoon 1880; 1881
Sayawun Py.Z.	ဆရာဝန်မိသားပြဇာတ်	Adapt.Maung Ba Thaung, 1928	Rangoon, 1928
S.D.W.	စကားတောင်စားဝတ္ထု	U Kyi, 20 C.	Rangoon
Seinda.Yad.	စိန္တကုသိုလ်သုတ္တံ	U Aw., 18 C.	Rangoon, 1929
Sekkein. Py.Z,	မဟာစန္ဒကိန္နရီ	Saya Kye.U,1880	Rangoon, 1880
Senhaya	ဆွေနှစ်ရာသီသို့အမျိုးမျိုး	(Comp.) Saya Theingyi	Rangoon, 1907
Settaw, Py.Z.	ရွှေစက်ကောက်သမိုင်းပြဇာတ်	Maung Kan Gyi, 1881	Rangoon, 1881
Shamin, Py.Z.	ရှမ်းမင်းသားအောင်နိဗ္ဗာန်ပြဇာတ်	Maung Po Htwe, 1879	Rangoon, 1879
Shinkyin	ရှင်ကျင့်ဝတ်သမိုင်း	Mahawithokklayon Sayadaw, 1909	Rangoon, 1928
Sh.N.D.	ရွှေဘုံအိမ်	Zeyathinkhaya, 1783	Mandalay, 1920

Abbr.	Title of the Books in full	Author	Place and date of publication
<u>"S"</u> (continued)			
Sh.Ok.M.	ဥကသမာလာကျမ်း	U Nat Tha, 20 C.	
Sh.Py. S.W.	ရွှေဥဉ်စိုးဝတ္ထု	U Lat, 1914	Rangoon, 1929
Shwehin.Py.	ရွှေဟင်္သာမင်းပျို	Shin Tezawthara, 1509	Rangoon, 1929
Shwehin. Py.Z.	ရွှေဟင်္သာသမ္မတ	Saya Taing, 1880	Rangoon, 1880
Shwenmyet. Py.Z.	ရွှေမျက်မှန်ပြဇာတ်သစ်	U Kyaw.Ya, 1877	Rangoon, 1877
Shwenan	မောင်စံသူဆွဲရွှေနန်းဘွဲ့မှာတမ်း	Maung San Thu, 19 C.	Rangoon, 1913
Shwenand	ရွှေနန်းတော်ဗြဲဒင်္ဂါတောင် etc.	Prince Yin Khè Teik Tin, 20 C.	Mandalay
Shwe.Th.	ရွှေမောင်စံသူဆွဲရွှေနန်းဘွဲ့မှာတမ်း	Saya Ku ? 20 C.	Rangoon, 1917
Shwewa. Py.Z.	ချင်းမကလေးရွှေပါပင်ပြဇာတ်	Ko Maung Gyi	Rangoon, 1928
S.Ky.D.	စွယ်စုံကျော်ထင်ကျမ်း	Kyithe Ledat Sayadaw, 1865	Mandalay, 1914
S.N.	Sutta Nipāta	(P.T.S.)	
Somma	ဆုံးမစာပေါင်းချုပ်ဇိတ်	Various Authors, 15-19 C.	Rangoon, 1926
S.Py.A.	စံပြကျမ်းဒုတိယပိုင်း	U Tin and U Po Sein	Rangoon, ? 1929
Sun.	သုဂ္ဂိုလ်သတင်းစာ	Newspaper	Rangoon
Sun Ann.	သုဂ္ဂိုလ်နှစ်စဉ်သတင်းစာ	Sun Annual	Rangoon
Sun Mag.	သုဂ္ဂိုလ်မဂ္ဂဇင်း	Magazine	Rangoon
Su.Py.	ဆုတောင်းခန်းပျို့	Shin Mahathila- wuntha, 1483	Rangoon, 1922

Abbr.	Title of the Books in full	Author	Place and date of publication
<u>"T"</u>			
Tada.Maw.	တံတားဦးတည်စေကွန်	Shin Thilawuntha, 1483	Rangoon
Tada.M. Maw.	တံတားဦးမင်္ဂလာစေတီစေကွန်	Shin Maharahtathara, 1480	Mandalay, 1924
Tanaw.W.	ဆောင်တာနောဝတ္ထု	Saya Thin, 1906	Rangoon
Tapu.Py.Z.	တပုတပေါ်ဇရတ်		Rangoon
Taungdwin Py.	ပေယျာလွင်လောပျဉ်ခွင်အဖေ	Shin Thilawuntha, 15 C.; Com.by Salin, Sayadaw, 1735	Rangoon, 1899
Tavoy.Yaz.	ထားဝယ်ရာဇဝင်တော်ကြီး	Mayanbin Sayadaw, 1759 and Bongyaw Sayadaw, 1764	Tavoy, 1922
Tazz.	တဇ္ဇတ္တဒိပနီကျမ်း	Hlethin Atwinwun, 19 C.	Mandalay, 1906
Teindu. Py.	တိက္ခကပျို့	Minhla-theinkhathu, 1856	Rangoon, 1895
Tek.Bo. Py.Z.	ဘုံမယ်တကခါးဇရတ်	Ko Maung Gyi, 20 C.	Rangoon, 1928
Temi.Z.	တေမိယရာတ်တော်ကြီးဝတ္ထု	Rev.U Awbatha, 1786	Rangoon, 1906
Tetat.	တေးတပ်ပေါင်းချုပ်ကြီး	Var.authors, 19-20 C.	Rangoon, 1923
Thad.Py.	သာဓိနပျို့	Thare-tinkhara, 1683	Rangoon, 1900
Thakhin. Eg.	သခင်ကြီးချောင်း	Shin Myat Khaung, 16 C.	Rangoon, 1900
Thakhin Ht.Eg.	သခင်ထွေးချောင်း	Shin Thuyè, 15-16 C.	Rangoon, 1900
Thami.W.	သမီးလိမ္မာမဟာဓမ္မသွေးဝတ္ထု	Met-ma-pye, 20 C.	Rangoon
Thamu.Py.	သမ္မုဒိကပျဉ်ကျမ်း		Rangoon, 1908
Than.W.	သနးသနးဝတ္ထု	Maung Khin Maung, 1920	Rangoon, 1920
Thanwa.Py.	သံဝေပျို့	Shin Maharahtathara, 1529	Mandalay, 1923

Abbr.	Title of the Books in full	Author	Place and date of publication
<u>"T"</u> (continued)			
Thanwe. Py.	သံဝေဂခန်းပျို့	Shin Thilawuntha, 1491	Rangoon, 1912
Thaton. Py.Z.	သထုံဥပဇ္ဈာန်ဝိသုဒ္ဓိ	Saya Yaw, 1877	Moulmein, 1877
Th.C.Phy.	သုခမောဂ်မင်းသမီးမေသဝါဇာတ်		Rangoon, 1924
Thelak.	သေလကုဋသမ္ပန္နပရိကျမ်း		
Th.Hl.S.	သာသနာဗျာကနှင့်သမီးတော် ဦးစာတမ်း	Sale Saya U Pon Nya. 1812-1867	Rangoon
Thichin	သိရိုင်းပဒေသာ	Compd. by Po Lat, 20 C.	Rangoon, 1938
Thil.Py.	မဟာသီလဝပျို့	Monywe Sayadaw, 1825	Rangoon, 1931
Th.N.P.N.	သဒ္ဓါတိမဒမာလာနိဿယ	Sayadaw U Bok, 1832	Rangoon, 1923
Th.R. Th.D.	သုဂ္ဂိုလသိဒ္ဓန္တ ကျမ်းကြီး	Nemyo-minhla-Kyaw- thu, 19 C.	Mandalay, 1933
Th.S.D.	သမန္တစက္ခုဒီပနီကျမ်း	Monywe Sayadaw, 1811	Mandalay, 1925
Th.Th.B.	သာသနဗဟုသုတဝိမာနသနီ	Payabyu Sayadaw, 1926	Rangoon, 1928
Th.Th.L.	သာသနာလင်္ကာရဇာတနီ	Mahadhamma-thin- kyan, 1831	Rangoon, 1928
Th.Th. L.Kh.	သုတသီလကုန်ပါဠိတော်နိဿယ	Neyin Sayadaw, 18 C.	Rangoon, 1911
Th.Th. P.D.	သာသနာသမ္ပတ္တိဒီပနီကျမ်း	Ledi Pandita U Maung Gyi, 1914	Mandalay, 1926
Th.Th. W.D.	သာသနာဝိသောဓနီကျမ်း	Ledi Sayadaw, 1919	Rangoon, 1919; 1924.
Thugyi, Thugyi	သုကြီးဂေရက	Newspaper	Rangoon
Thu.Hmy. Py.	သုဝဏ္ဏသျှင်ဇာတိစာတမ်းပျို့	Shin.Aggaathamadi, 1527	Rangoon, 1901
Thuta.Py.	သုတသောဓပျို့	U Shun, 1839	Rangoon, 1928

Abbr.	Title of the Books in full	Author	Place and date of publication
<u>"T"</u> (continued)			
Thu.Tha. Py.	သုဝဏ္ဏသုဋ္ဌေခဏ်းပျို့	Shin Aggathamadi, 1527	Rangoon, 1900
Thu.This. Py.	သုဝဏ္ဏသုဋ္ဌာခဏ်းပျို့	do.	Rangoon, 1901
Toungoo. Py.Z.	တောင်ငူရာဇဝင်ဇာတ်	Saya Kyaw, 1881	Moulmein, 1881
Toungoo. Yad.	တောင်ငူမင်းဆိုပြုစု	Natshin-Naung, 16/17 C.	Rangoon, 1920
T.Sh.W.	တပင်ရွှေထီးဝတ္ထုတော်ကြီး	Ledi Pandita U Maung Gyi, 20 C.	Rangoon

<u>"U"</u>			
Ukkala. Py.Z.	ဥကလာပရာဇဝင်ဇာတ်	Saya Ku, 19 C.	Rangoon, 1881
U.P.D.	ဥတ္တမဗျူဟဒီပနိကျမ်း	Ledi Sayadaw, 1900	Rangoon, 1926
Up.Th. H.	ဥပမာသမ္ပဟာဂိက္ခမကျမ်း	Thingaza, and other Sayadaws, 19 C.	Rangoon
Up.Th. Th.	ဥပမာသင်္ဂဟဝဇ္ဇနကျမ်း	Thinaza and 12 other Sayadaws, 19 C.	Rangoon
Utena	ဥတိဒ္ဓပျို့	Monywe Sayadaw, 1793	Rangoon, 1927
Ut.Taw.	ရှင်ဥတ္တမကျော်တော်လား	Shin Uttamagyaw, 15 C.	Rangoon, 1929

<u>"V"</u>			
Vsm.or Vms.	Visuddhimagga 2 vols.	P.T.S., 1920	
Vv A.	Vimāna-Vatthu Commentary	P.T.S., 1901	

Abbr.	Title of the Books in full	Author	Place and date of publication
<u>"W"</u>			
Weth. Py.	ဝေယန္တရဗျူ	U Tun Nyo, 1798	Rangoon, 1890
Weth.Py. Z.	ဝေယန္တရဗျူ	U Ku, 1878	Rangoon, 1878
Weth.Z.	ဝေယန္တရဗျူ	Rev.U Awbatha, 1782	Rangoon, 1911
Widh.Py.	ဝိနည်း	U Tun Nyo, 1790	Rangoon, 1915
Widh.Z.	ဝိနည်း	Rev.U Awbatha, 1783	Rangoon, 1906
Wila.Maw.	ဝိလာသိနီ	Wetmasut Myosa U Nu, 1806	Rangoon, 1929
Winka.W.	ဝိနည်း	Shwe-U-daung, 20 C.	Rangoon, 1926
Witha. Haw.	ဝိသာခါ		Mandalay
Wiz.Py.Z.	ဝိဇယဗျူ	Sale U.Pon Nya, 1812-67	Rangoon, 1902
W.L.D.	ဝေါဟာရ	Hlethin Atwinwun, 1830	Mandalay, 1899
W.M.A.	ဝိမာဏသိဒ္ဓိ	Sayadaw U Namdamala, 1935	Rangoon, 1932, 35 and 1935
W.M.A.N.	ဝိမာဏသိဒ္ဓိ	Pye Sayadaw, 1854	Rangoon, 1914
W.M.D.	ဝိမာဏသိဒ္ဓိ	Ledi Sayadaw, 1894	Mandalay, 1925
W.N.Th.	ဝိနည်း	do., 1907	Rangoon, 1908
W.O.B.	World of Books	Magazine.Bur.Ed.Ex. Assoc.	Rangoon
W.P.S.	ဝိပဿနာ		Rangoon, 1922
W.S.P.	ဝိပဿနာ	Compd.by Maung Tok, 20 C.	Mandalay, 1921

Abbr.	Title of the Books in full	Author	Place and date of publication
<u>"Y"</u>			
Yakh. Eg.	ရခိုင်မင်းသမီးစံချင်း	Adu-min-nyo, 1430	Moulmein, 1912
Yama. Yag.	ရာမရတန	U To, 1751-1796	Rangoon, 1933
Yat. Maw.	ခမ္ဘေမမော်ကွန်းနှင့်ပုလဲနန်း မော်ကွန်း	Kinwun Mingyi U Gaung, 1821-1908	Rangoon, 1895
Yathod. Py.	ယသောရောကံတော့ခန်းပျို့	Shin Sandamyizu, 1722	Mandalay, 1901
Yaz.	ရာဇဝင်ကျော်	Shin Thilawuntha, 1520	Rangoon
Ye.Kh. Phy.	ရေပြေခြံတော်ဖြတ်ထုံး	Yezagyo Khondaw Min, 18/19 C.	Rangoon, 1927
Yekin. Py.Z.	ရေကင်းသူမရွှေပွင့်ပြာဝတ်သစ်	Ko Maung Gyi	Rangoon, 1927
Yethe. Py.Z.	ရေညစ်ပြာဝတ်	Sale Saya U Pon Nya, 1812-67	Rangoon, 1922
Yodaya. Eg.	ယိုးဒယားမိစ္ဆာရာဇျေဇ်	Nawade-Gyi, 16 C.	Rangoon, 1900
Y.W.D.	ရာဇောဝါဒကျမ်း	Monywe Sayadaw, 1832	Mandalay, 1926

"Z"

Zambu. Py.Z.	ရွှေပွင့်မင်းခိုင်မင်းသမီးပြာဝတ်	Maung Po Kyu, 20 C.	Rangoon, 1926
Zanak. Py.	မဟာဇနကပျို့	U Tun Nyo, 1806	Rangoon, 1890
Zanak. Py.Z.	မဟာဇနကမင်းသားပြာဝတ်	Saya U Kho, 19 C.	Rangoon, 1875
Zanak.Z.	မဟာဇနကရာတိတော်ကြီး	Rev.U Awbatha, 1785	Rangoon, 1911

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Abbr.	Title of the Books in full	Author	Place and date of publication
<u>"Z"</u> (continued)			
Zawta. Py.Z.	နောက်ကျောပြန်လှေ	U Kyaw Ya, 1879	Rangoon, 1880
Zeya. Yad.	ဇေယျာဏသမိုင်းတော် တစ်ရာ	Zeyayandameik and Shin Than Kho, 17 C.	Mandalay, 1920
Zinme. Maw.	ဒီဗီယံသီလဝိမ္ဗူ		
Ziwaka.	နိပကပောစာ		Mandalay
Z.P.K.	နိရုတ္တပကာသနိကျမ်း	Kyi-thè-le-dat Sayadaw, 19 C.	Mandalay, 1923
Z.P.W.	ဒင်္ဂါယောဂပကာသနိပါတ် တော်	Rev.Mandala U Kelatha, 20 C.	Rangoon